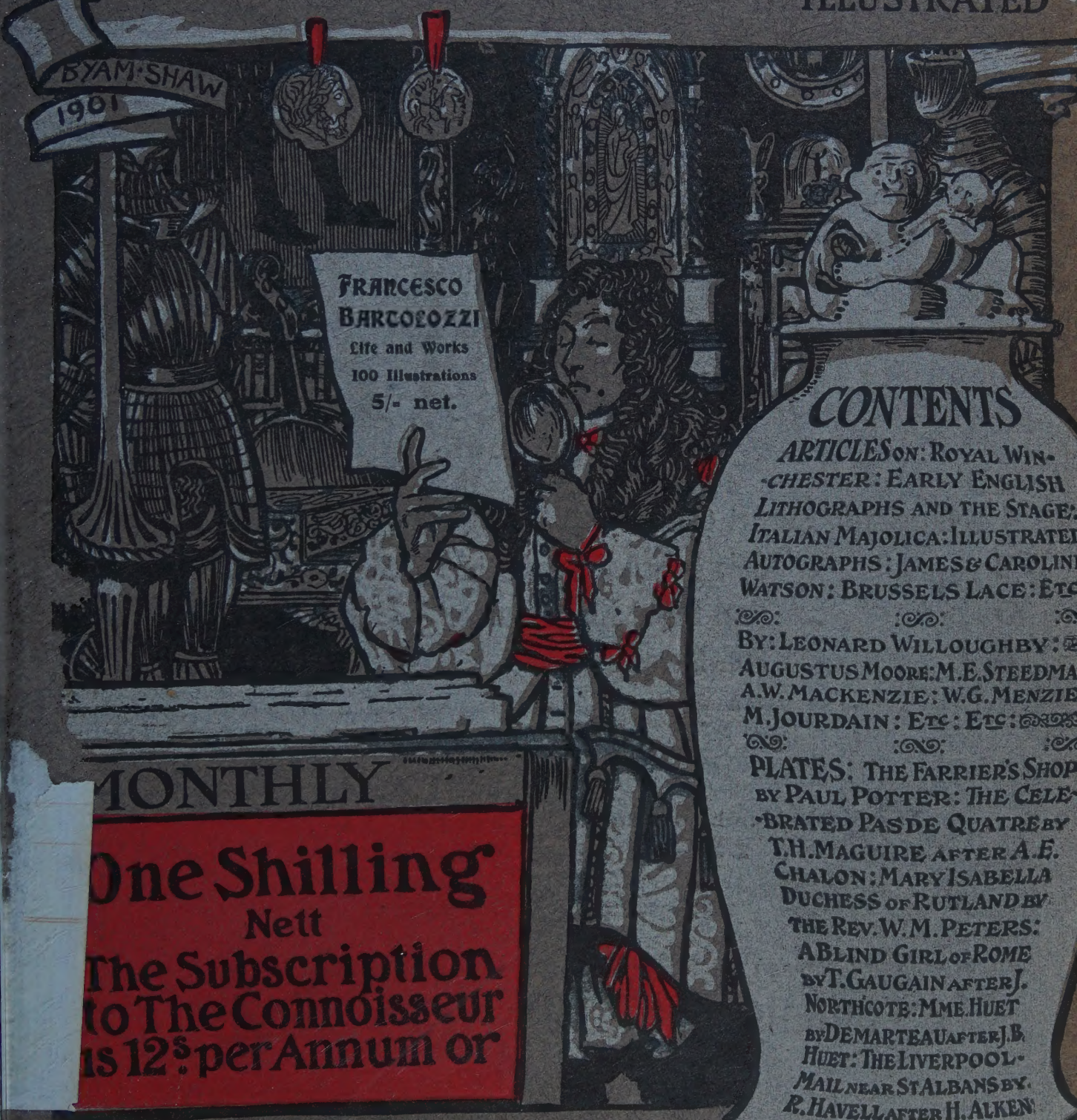
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THE CONNOISSEVR

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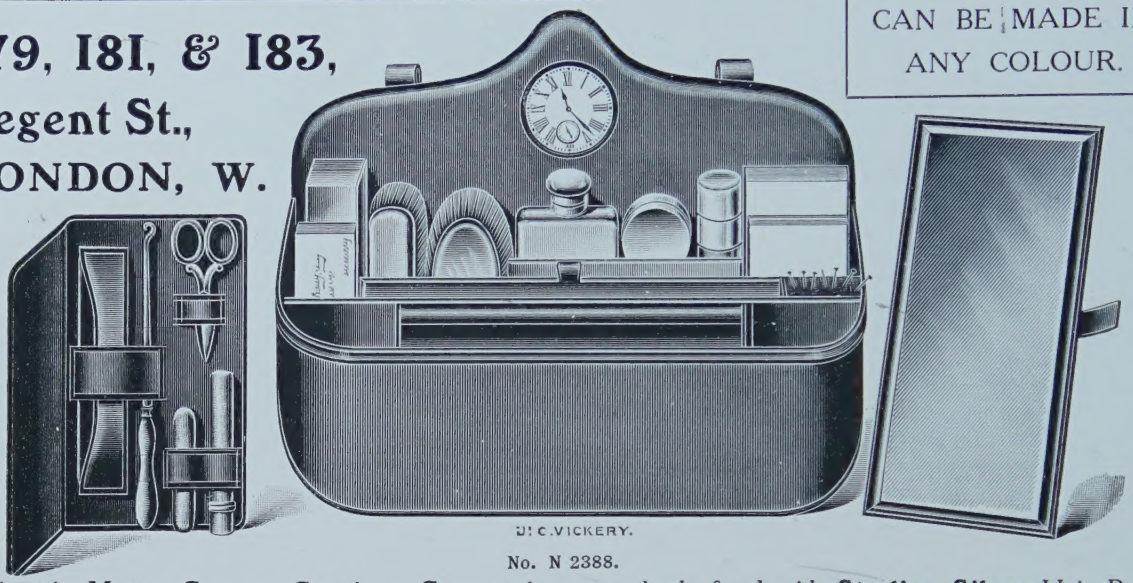
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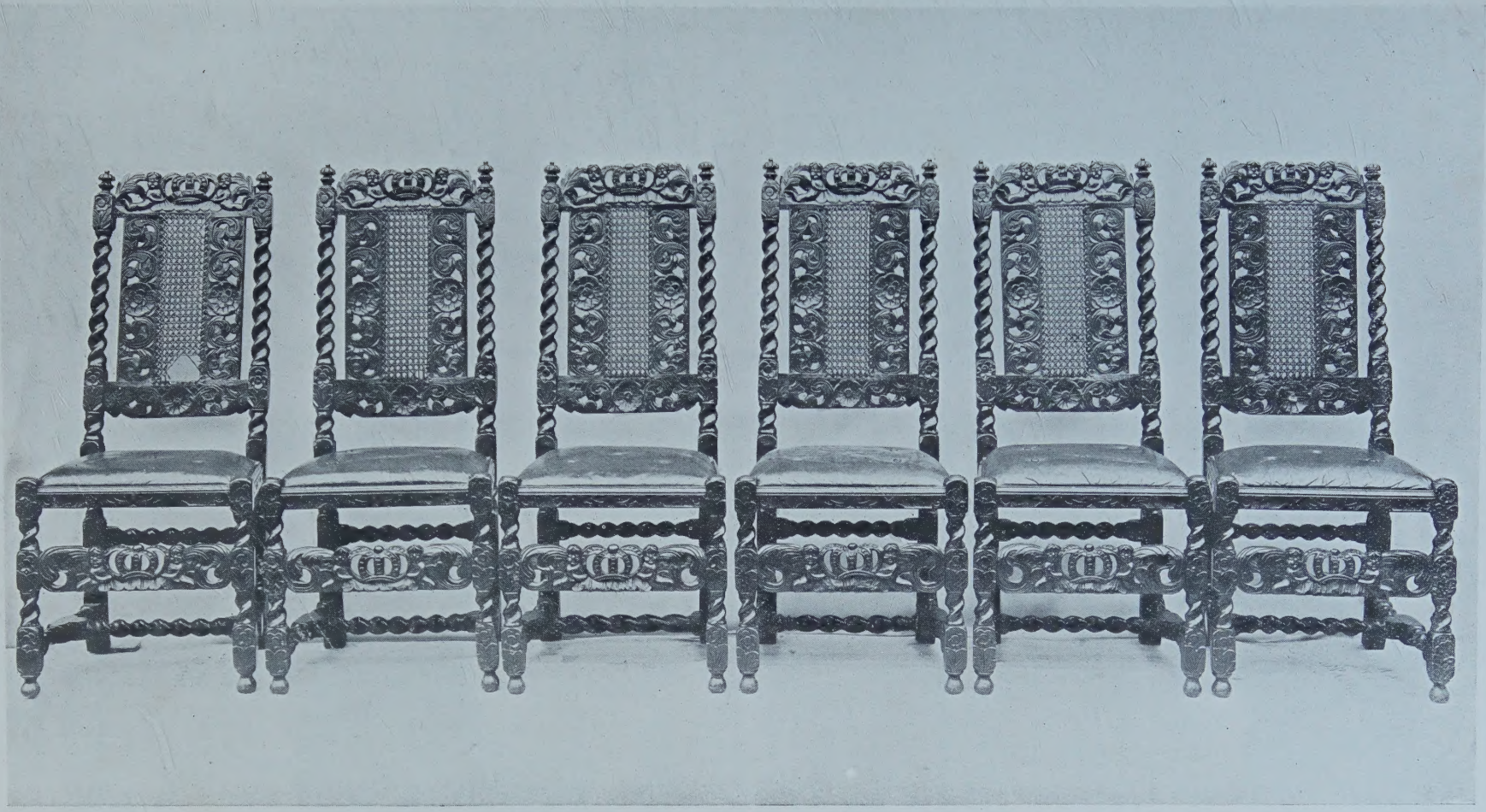
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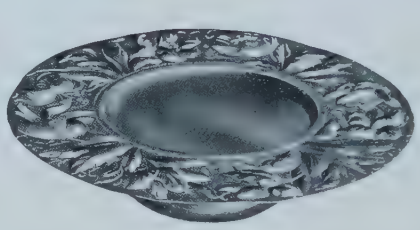
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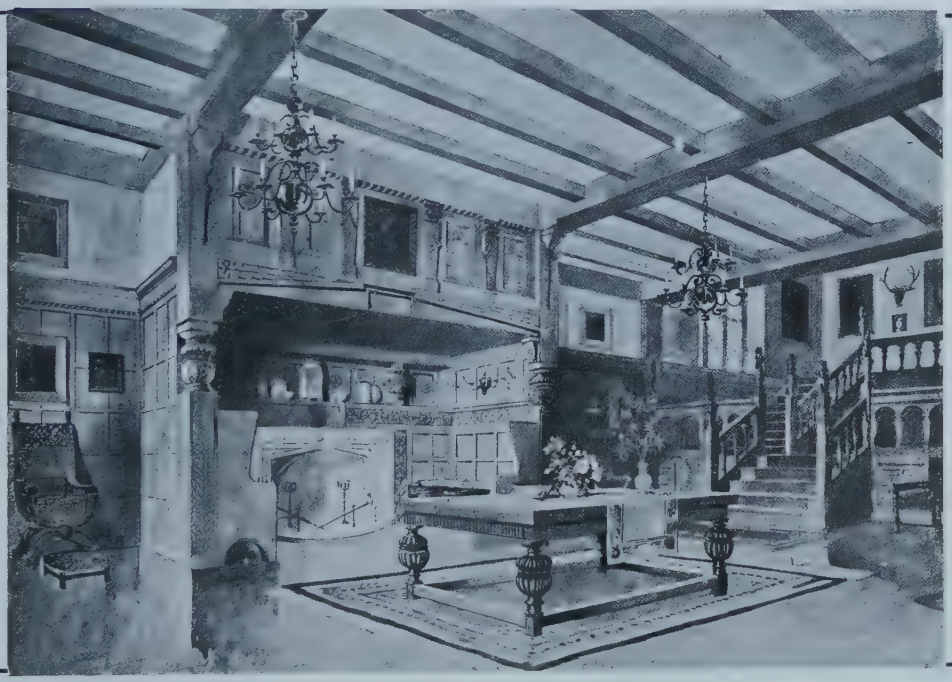
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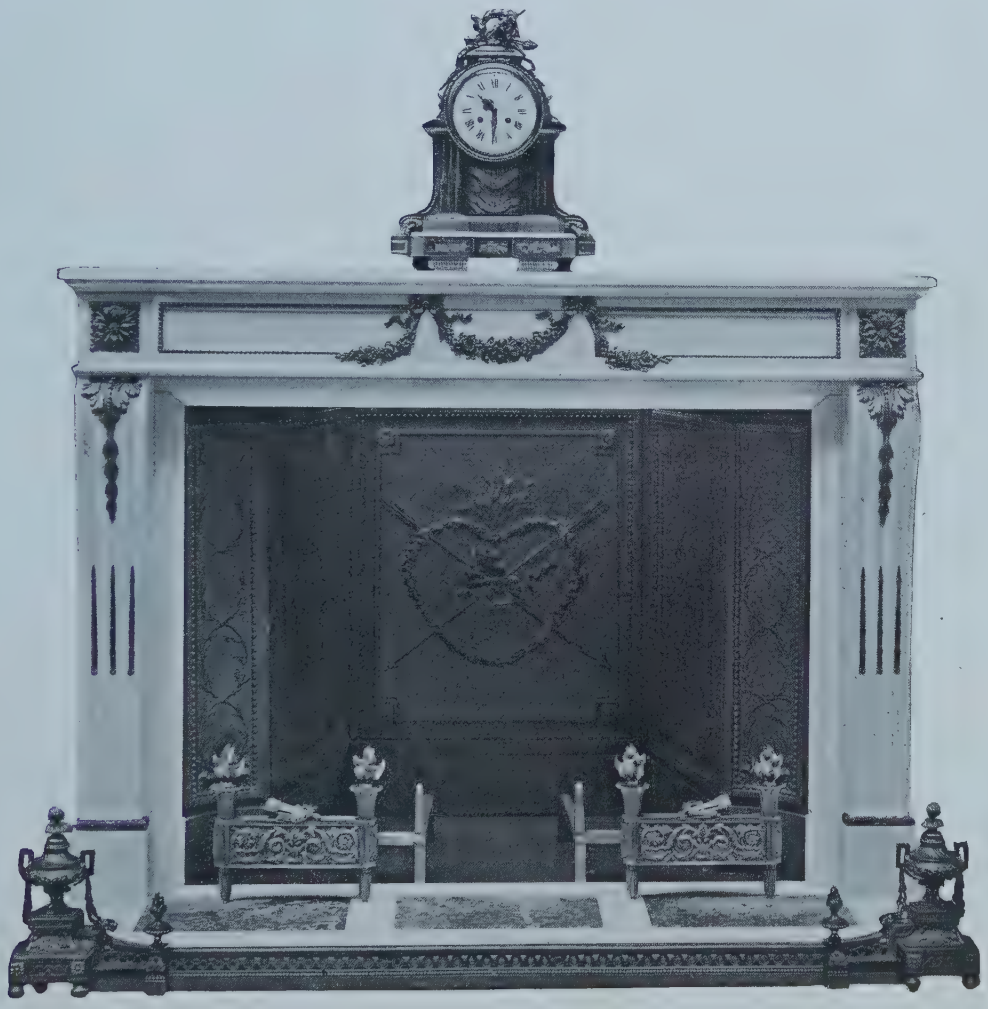
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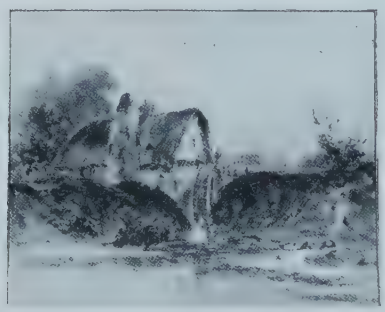
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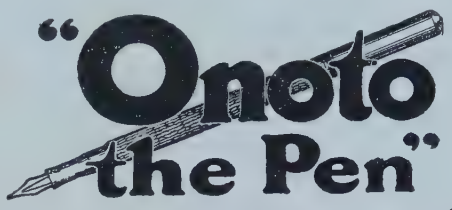
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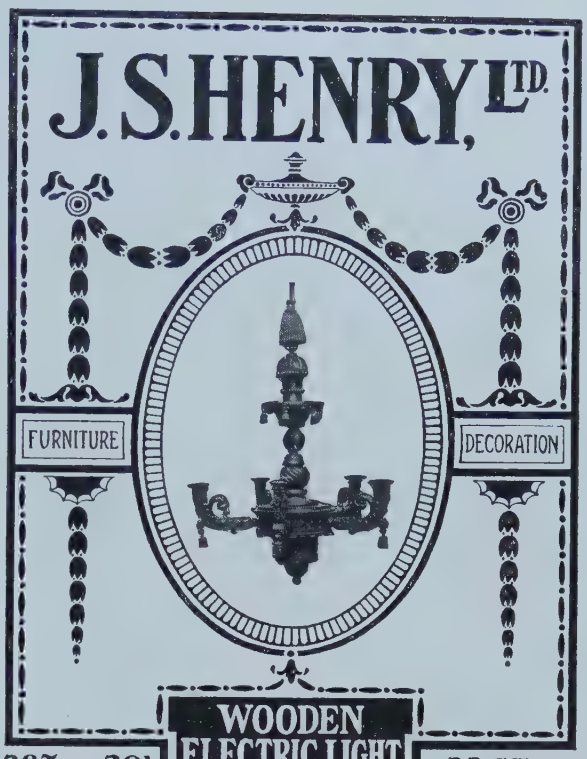


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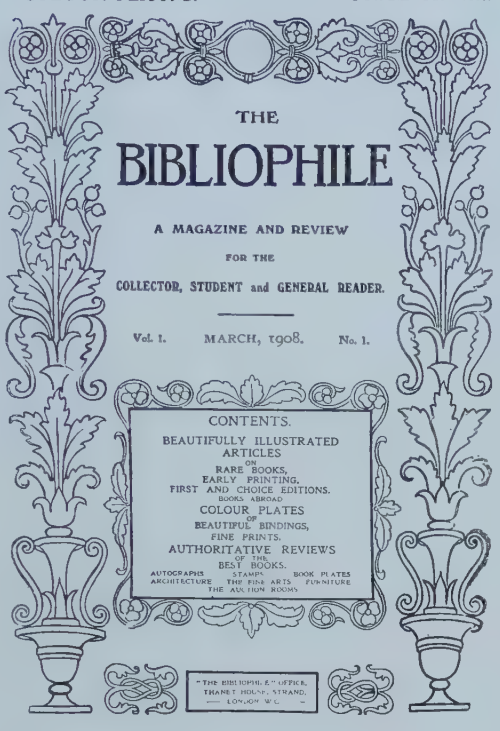
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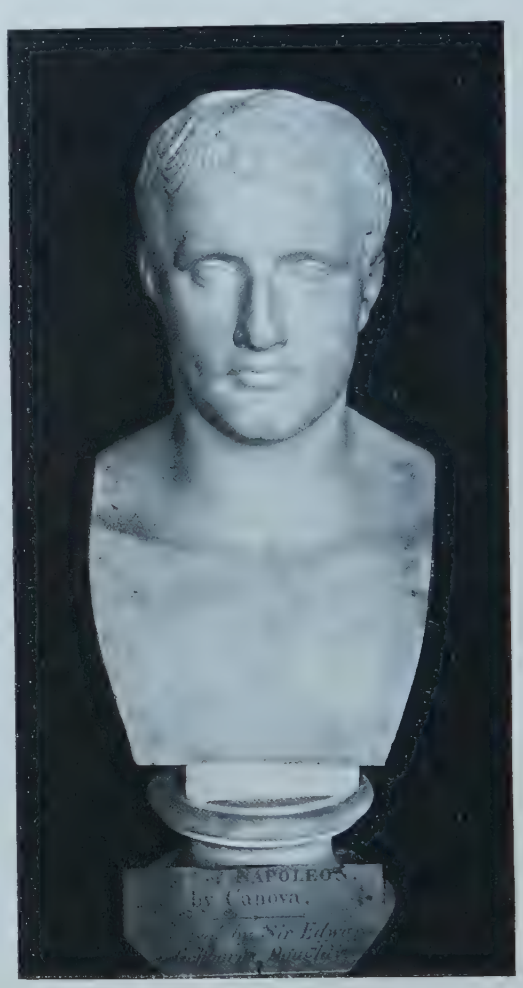
The loyal and patriotic citizens of Winchester are much to be congratulated on having decided to recall some of the most stirring episodes of their city's wonderful history, and to present these as object-lessons to the public. By this I mean that they are following the lead of other historic towns, who have organised local pageants in order that their famous histories should become better known the world over. At the same time it has enabled them to benefit their local charities from the proceeds of these magnificent displays. If, then, such towns as Sherborne, Warwick, Bury St. Edmund's, Romsey, Oxford, and St. Albans, have all been able to produce pageants of the most successful and at the same time impressive description, one can readily forecast what a similar display at Winchester will mean, for this place has unlimited episodes in history to draw upon.

So quaint, so ancient, so important is the history of Winchester, a city which even in the days of King John was described as being "a little independent state in the heart of the realm," and so bound up is it with the whole growth of England, that no other city in the kingdom can compare with it in this respect. Was not Winchester once the capital of the kingdom of Wessex? Was it not here that in early days every prince and prelate of great name was welcomed? The chief city, aye, even the capital of England, the home of Alfred the Great, the birth, marriage, coronation, and burying-place of kings and queens, the refuge of letters and art, and the mother of English public school life!—surely these



THE EAST PROSPECT OF THE CITY OF WINCHESTER FROM AN OLD ENGRAVING

alone are more than enough to make it a place of absorbing interest, a place to visit, to study, to ponder over and remember. An article on so important a city must resolve itself into a more or less abbreviated summary of a few facts concerning the municipal life of the city, which is also in keeping with the rest of the interesting things connected with Winchester. This by reason of the fact that it is the oldest corporation in the kingdom. It is older than that of London and York, and being such, it is curious to find that its chief magistrate should not hold the honourable prefix of "Lord" Mayor, such as has been bestowed on several towns of, practically speaking, modern standing, as compared with this the once royal and most important city in the kingdom. Some few facts concerning Winton, one of its ancient names, appear on the walls of the Council Chamber of the Guildhall, and as these are somewhat quaint, and at the same time summarise matters, I give them as they are written. They are known as "The City Tables."



NAPOLEON I. BY CANOVA

"This city was called Caergwent (white city) by the Britons, Venta Belgarum by the Romans, **Vintanceayten** by the Saxons, Wintonia by the monastic writers, and Winchester by the English.

"(1) It is said to have been founded by Rud hudibras, the Son of Leyl, the Son of Brutus. Greenshield, the Son of **Ebranck,** the great-great-grandson of Brutus I., 1004 before the birth of Christ, in the year of the world 3000, 254 years before the first building of Rome.

"(2) It is said to have been environed with walls by Mulmutius Dunwallo, Anno Mundi 3528.

"(3) It is said to have been fortified and defended against the Emperor Claudius by Guiderius, A.D. 44.

"(4) It was defaced by Porrus, a pirate, when Constans the monk reigned, A.D. 445.

"(5) It was well-nigh consumed with fire by Hengist, A.D. 462.

"(6) It was re-built, and again fortified by Aurelius Ambrosius, A.D. 470.

"(7) It is said to have had a strong and stately castle adjoining to it built by King Arthur, Anno Dom. 523.

"(8) It was made a Bishop's See by King **Kingils,** A.D. 636.

"(9) The Guild of Merchants was in the reign of King Ethelwolph, A.D. 856, first established here.

"(10) The Hock Tide Merrim[ts] began here in the reign of King Ethelredi, A.D. 979, but being let fall were again revived in Edward the Confessor's time, A.D. 1042.

"(11) *Domesday Book* was collected and made here, Anno 1083.

"(12) The Great Seal of England and the office for keeping thereof were first appointed and kept in this city, A.D. 1044.

"(13) The first trial of nobility in criminal causes *per pares* was held here, A.D. 1076.

"(14) The city, with the guildhall and most of the records, was burnt A.D. 1112.

"(15) The first Charter under the Great Seal of England was granted unto the citizens free of the Guild of Merchants in Winchester to be Toll and Custome free through all the King's dominion by Henry I., A.D. 1102.

"(16) King John, A.D. 1208, granted the Mint and Exchange of Money to be kept in this city with many other privileges.

"(17) This King incorporated this city by the name of the Mayor and Burgesses, and for 200 marks rent granted Jura Regalia in Fee Farm for ever to them.

"(18) The liberty to have and use a Common Seal was granted them by Henry III., A.D. 1242.

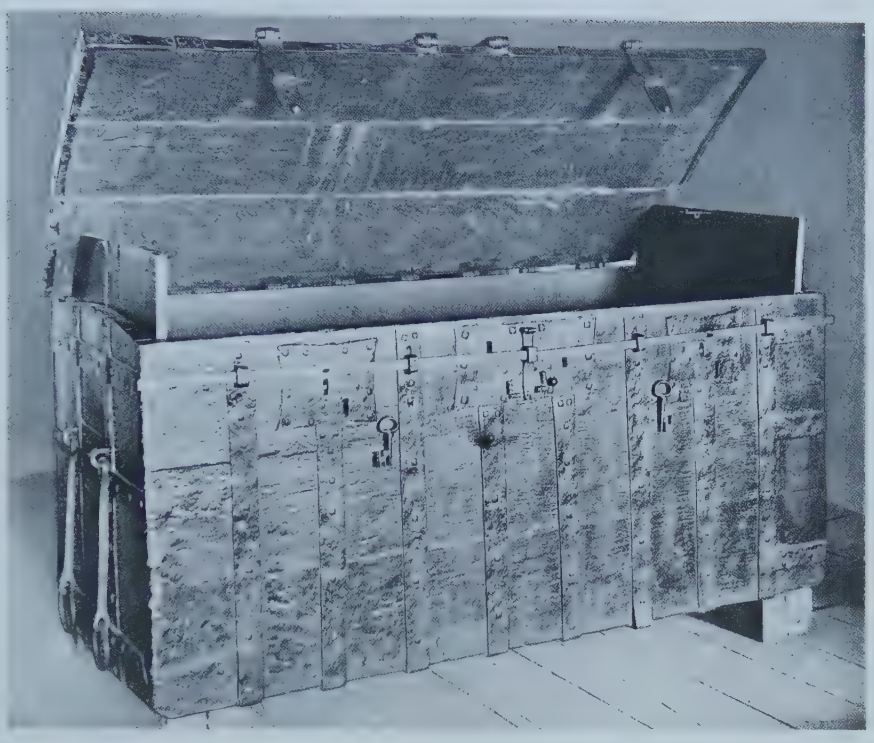
"(19) The city gave title Earl of Winchester to Saer de Quincey, Anno 13th Regni John.

"(20) The city of Winchester disputed the point of

precedency at the King's feasts with those of London so late as the year 1269.

"(21) This city gave title of Marquiss of Winchester to William Lord Pawlett, Earl of Wilts, Anno 5th Edward VI.

"And hath given place of Birth, Education, Baptism, Marriage, Micholgemots, Gemots, Synods, National and Provincial Sepulchre to more Kings, Queens, Princes, Dukes, Earls, Barons, Bishops, and Mitred Prelates before the year of our Lord 1239 than all the then cities of England together."



OAKEN IRON-BOUND COFFER

Now were I to pause here and confine my description of Winchester's history to the preceding quaint and comprehensive summary of facts, I should save myself much perplexity, and avoid many difficulties. It must be remembered, too, that the scope of this article is only to describe such treasures as to-day exist and are the property of the Corporation. I admit the temptation is great to write at length regarding those early days when Briton, Roman, Saxon, Dane, and Norman made Winchester the most important centre in England. I would speak of those stirring days when William seized the city and exacted hostages. I would follow Rufus's questionable reign and tragic death, or better still, the prosperous era under Henry I. Then, too, the periods during the reigns of Stephen, Henry II., Richard I., John, Henry III., and Edward I. are full to overflowing with historic points so fateful to England, all of which were decided upon at Winchester. Chapter upon chapter might be written on the great ecclesiastics, the statesmen-bishops of that time, and of the enormous power and influence which they wielded for good or bad. Then, too, the many religious bodies which existed were much to the fore in Winchester—notably the Benedictine monks of St. Swithin—and it is due to them that many of the city's fine buildings came to be erected. Considering all the strife that for so long existed here, and the ravages by plagues and destruction by fires of the city, it is a wonder that any single building or document is left—silent witnesses of all the greatness that has been. At least there is left its noble cathedral in its midst, which has stood for now nigh on 900 years, and other buildings of great age to which I will



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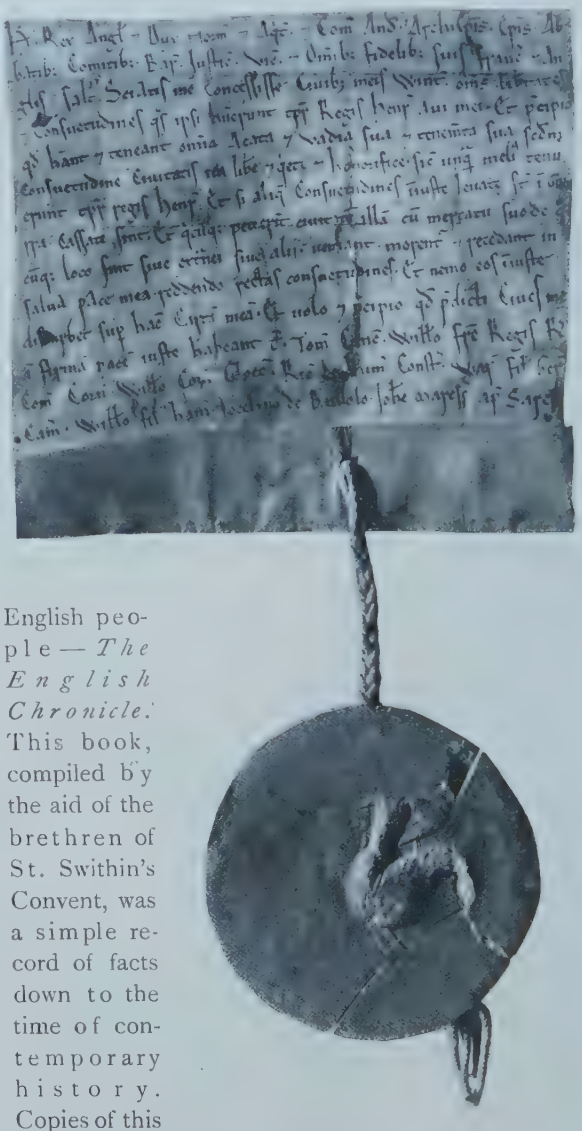
Winchester was an important centre in the days of the Roman occupation. It was, no doubt, the geographical characteristics of the district that led the Romans to make their settlement at Winchester. They then called Winchester Venta Belgarum. Their settlement at first took the shape of an oblong rectangular camp, with the base resting on the river. The main thoroughfare—now High Street—divided it from east gate to west gate, while the main *via* intersected it from south gate to north gate.

Thus was the town or settlement divided into four quarters. The law tribunals were in the upper part, and in the lower the temples of the gods, the chief dwellings and headquarters of the officials. From the gates six roads radiated. It was not, however, till Egbert came to the throne in 802 that the greatness of the kingdom of Wessex began. During his reign the supremacy of England was transferred from Northumbria or Mercia to Wessex, and thus Winchester rose at once to eminence. Even as early as 856 there was municipal government, for we find the name of Beornulf, Wicgrefa of Winteceastre, a royal officer named by the King, who held special jurisdiction within the city.

As to the *exact* year when a settled civic government commenced, I must be pardoned if I express no opinion, though the authorities at Winchester have themselves stated that the millennium of this was in 1897, owing to the fact that Beornulf's death is recorded in the *Saxon Chronicle* as taking place in 897.

The city also celebrated in 1884 the 700th anniversary of the Mayoralty, which seems accurate, thus making Winchester undeniably the premier Corporation in point of age—a fact which London has even conceded. The Guild of Merchants of Winchester, the oldest in the kingdom, were granted their charter by Ethelwolf, father of Alfred the Great, in 856. It was during his lifetime that Winchester became the chief city in England, for while other kingdoms went down before the Northern pirates, Wessex stood its ground. And this partly owing to the fact that it was further away from the main point of attack, and at the same time had a capable succession of Kings in Egbert, Ethelwolf, Alfred, and Edward the Elder. At last, when England fell into the powerful grasp of King Cnut (or Canute), Winchester became the capital of his new realm. The country was then cut into two parts—Wessex and the Danelaw—by a line running from the Thames just below London in a N.N.W. direction to Chester.

For eighteen years King Alfred reigned at Winchester, ruling so wisely and so well that his name became for ever famous. Winchester was then the home of art and learning; it was here that Alfred wrote the first and greatest history book of the English people—*The English Chronicle*. This book, compiled by the aid of the brethren of St. Swithin's Convent, was a simple record of facts down to the time of contemporary history. Copies of this were sent to



HENRY II.'S CHARTER AND SEAL

various places—Peterborough, Canterbury, and elsewhere—the original book being kept at Wolvesey Castle, fastened to a desk by a chain, that all who would and could might read it as it grew from year to year. This manuscript is, I believe, still to be seen in the library of Corpus Christi College, Cambridge. It was at Winchester that the original *Domesday Book* was compiled and kept among the Royal Archives until replaced by William's more complete *Royal Roll*. This first famous book had its home at Winchester so long as the city was a capital—in fact it was often carried about with the kings on their progresses as a definite record of fact. From it there was no appeal. William Rufus, immediately on his father's death, hastened to Winchester to lay his hands on the treasures stored there—gold and silver vessels, valuables, robes, gems, and other precious things. During this reign St. Giles's Fair was instituted, which was the means of bringing many merchants to Winchester and much foreign trade. It also lessened the narrowness of the guild system. In fact, it superseded all local business, all shops and stalls in the city and for a circuit of seven leagues around, even those at Southampton, being rigorously closed. Cloth, wines—home-made and foreign—were the chief articles dealt in. Though the wine trade died out, the cloth industry continued down to almost modern times. With the aid of the sources of income from the profits realised by the letting of booths and stalls, also from the trade done by the Convent in foreign wines, and the "spicery" or grocery stall, and the sale of furs in winter, Bishop Walkelin completed the Cathedral with its Chapter House, to which Rufus's body was brought for interment after his fatal hunting accident.

In the time of Henry I., Winchester was the seat of Government, and had a staple manufacture of cloth, made from the wool of down sheep. Craftsmen of every kind—goldsmiths, weavers, fullers, smiths, abounded under the shelter of the Merchants' Guild. There was also the famous mint fixed there "for ever" by King John. Here, too, were the Royal Archives, standard weights and measures, and the great chest of the Treasury. As regards the city's Government, there appears to be no mention made of a Mayor or Corporation until John's reign, though there existed a civic government, presided over by a provost, wickreeve, or portreeve. The city had enjoyed very distinct franchises, and had early liberties, which were confirmed by charters of Henry II. There is a tradition that Florence de Lunn was the first mayor, and thus the civic authorities date the beginning of Winchester's corporate existence in 1184. Elizabeth's charter also mentions that Winchester shall be for ever hereafter a "Free City of itself," meaning by this, a body politic capable of holding lands and other property, of having a common seal of its own, and of administering its own affairs within the walls.



SEAL OF THE REIGN OF CHARLES I.



THE GREAT MACE OF THE CITY



RING WITH WHICH MAYORS ARE WEDDED TO THE CITY ON ELECTION

In earlier times the kings were very careful to emphasize their ownership of the city, and as a Royal city it had been handed over as "Morning gift," and then as dowry, to one or other of the Queens of England. Rents and moneys were paid to the king as lord, and these were collected by the sheriff, and by him paid over to the Royal Exchequer. Later on the king granted the Firnia Burgi, or letting of the city at farm, to the citizens; that is, he took a fixed sum, and left them to collect the rents and payments as they could. Thus the municipal authorities levied such a tax as would raise the sum required on houses, stalls and shops. The rent in 1157 was £142 12s. 4d.: in 1162, £197 7s. 5d., now equivalent to nearly £3,000; but in the following century it had dropped to £80, and in 1264 to 100 marks. As trade grew less the rent also diminished, till the last remaining traces of this relation with the Crown disappeared in a charter of George III. in 1762.

Dean Kitchen, in the opening remarks

of his excellent work *Winchester*, edited by Mr. E. A. Freeman, M.A., and the Rev. W. Hunt—a work to which I have incidentally turned in writing this article, and to whom I tender my acknowledgements—speaks of the impossibility—even in a book—to do full justice to the most historic of English cities. He refers also to the pleasant task it would have been to be able to work out in detail the domestic life of our civic ancestors, or to trace the gigantic commerce of England to its sources, which are indicated by the standards of coin and weight and capacity kept for centuries in the Royal City; or to sketch the comings and goings of kings and statesmen, churchmen and men of learning who thronged its streets in the days when monarchs "wore their crowns" in state in Winchester at the Easter festival. He speaks of the place as teeming with picturesque tradition and anecdote, while it has its own part in art and literature, church authority, feudal custom, royal lordship, and civic liberties. He traces the outline of the city's growth down to the time of its highest honour under Henry I., and thereafter its gradual and steady descent from Henry III.'s misrule to its present position as one of the smaller towns of England. "Time was when Winchester more than rivalled London; for centuries she was but little behind the more favoured capital. The receding tide has left her strewn with many relics of those days. The ground plan of the city still recalls the Roman camp; the great hall of the castle, now but a *salle des pas perdus* to the Law Courts of the county, enshrines the memories of royal banquets, of state trials, and of early councils and parliaments; the College, where troops of manly youths bear daily witness to the wisdom and piety of their founder, still holds a notable place in the annals of English education.



THREE SMALLER MACES OF THE CITY

"The Cathedral is eloquent of a thousand noble memories. Wolvesey ruins remind us of that proud prelate castle builder, Henry of Blois, who thought the Winchester bishopric so rich and important that he dreamt of raising it to a level with the memorable mother church of Canterbury. All these things, which still remain in tranquil suggestiveness, conscious of a very different past, attest the intimate union which has been between Winchester and all that

was noblest in the earlier history of our country." And of those things which still remain, let us take a brief glance. In looking around the city as it is to-day, I find there are many interesting objects —links with the past. The city has not been unmindful of this great past. In the venerable old buildings themselves are many of those links which existed when Winchester was in the full tide of its glory. They saw, too, its decline; its trade disappear. They felt the force later on of Cromwell's guns, and they saw its civic plate given to Charles! They stood here while the hand of death swept its streets with its fearsome scourge. They were familiar to Charles II., who loved the old city, to Nell Gwynne, and to Queen Anne, who was anxious to make Winchester her south country residence. They became home to those foreigners in trouble in the eighteenth century—French refugees (clergy) who found sanctuary within the walls of Charles's unfinished palace, called the "King's House." Though Winchester's importance as a capital and centre of commerce has departed now for some 600 years, still it is to-day a prosperous city, with considerable residential attractions. It is, however, principally dependent on its well-to-do residents. Its population, something over 21,000, is well governed by a mayor and corporation. It is also a military depôt. It lies on the eastern slope of a high hill, and is washed at the foot by the winding Itchen. The town portion of the city is quite in a valley, for both east and west it is guarded by high protecting hills running north and south. The principal part of the city in High Street was formerly known as "Cyp" or "Cheapside"—the old original street made by the Romans. This, together with Jewry Street—for Winchester was once the Jerusalem of the Jews in England—which leads out of it on the north side, contains most of the principal shops and business premises. At the top of High Street at its west end, overlooking the town, is the old West Gate, in which are preserved some of the most interesting relics of early days. The work of its restoration was undertaken in 1897 by Mr. Alfred Bowker, then Mayor, Mr. C. H. Goodbody, and Alderman W. H. Jacob, J.P.

Happily there are those of its citizens who cherish the history and the ancient possessions of the city. To these the thanks of all lovers of the city, its history and art, are due, but a special debt of gratitude is owing to Mr. Alderman W. H. Jacob and Mr. Alderman T. Stopher — both ex-mayors —for their untiring labour in their discoveries and restoration of ancient documents and treasures, which had been sorely neglected, but which are of the utmost value and interest to the community. That their work will live in the future to be of instruction and delight to those who are to follow, will, I hope, be a source of gratification to them, and in a measure repay them for their inestimable service. In the old West Gate, a fine example of fourteenth century work — built on the site of a Roman gate —are contained some most interesting relics, the chief of which is the Borough Moot Horn, made in bronze. It is a good example of metal work of the period of Henry II., and was used by the Sergeant-at-Mace for summoning assemblies.



MAYOR'S COLLAR AND BADGE

The chasing round at the broad end represents mitred prelates with crosiers standing between lions rampant.

Another interesting object here is the ancient coffer—a great oaken iron-bound chest or "hutch," with three locks and ponderous bolts. It is the successor of one less strong, which in 1590 was broken open in the former guildhall, when account books, city seals, and "four score pounds," besides plate and valuable deeds, were carried away. This coffer was the bank and fireproof chest of Tudor and Stuart days, holding coin, pledged plate, and other valuables. The standard weights, ranging from Edward III. to Henry VII. and Elizabeth's reign, are also here. These include the celebrated Winchester bushel—the work of one William Nele. There is also the original yard measure, said to be the length of the King's arm! but which, I fancy, has since been lengthened. Pieces of armour, ancient weapons, Oliver Cromwell's spur, Charles II.'s boot, seals, swords, spears and gibbet chains, and the dress of the city champion — a gorgeous scarlet gown trimmed with ermine, and a headdress of white fur—are all very interesting objects. West Gate became a prison in 1558, and the walls to-day show the scratchings and crude carvings of wretched prisoners.



CHARLES II. BY SIR PETER LELY

In the Gothic windows overlooking High Street is some heraldic glass with the arms of the city; it came from the old Tudor Guildhall in High Street, pulled down in Queen Anne's reign. Between the West Gate and the London and South-Western Railway are the new barracks, built on the site of the castle, replacing the old barracks (burnt down in 1894), which was the palace, partly built by Charles II., and known as the "King's House." Close against the barracks there still remains the castle sally-port and the great hall of the castle built in 1164. It must be remembered that Edward the Confessor was crowned in the old cathedral in 1042. It was the principal residence of the early Norman Angevin, and later, kings.

Archbishop Stigand and Earl Waltheof were close prisoners in the dungeon, and Rufus started from here on that hunting expedition from which he never returned alive. Henry I. celebrated his marriage with Matilda of Scotland, and here their son William was born. Henry II. held a council in 1155, and Henry III. was born here. The Empress Matilda and David King of Scotland were in it during the struggle with Stephen. William of Saxony, from whom the House of Brunswick is descended, was born in this castle in 1184, and in this year the charter was granted to the city. Richard I. was received at the castle by all his nobles when he returned from captivity. Henry V. received here the Ambassador of Charles of France. Henry VI. often resided here, and matured his plan for the foundation of Eton on the model of Wykeham's school. Arthur, son of Henry VII., was born here,



COLONEL BRYDGES, M.P., 1714-47

and here also Henry VIII. entertained the Emperor Charles V. Mary entertained Philip, and concluded their ill-omened nuptials; but James I. was the last king who resided in the castle, for Charles II. built his great palace, designed by Wren, close at hand, where he intended to reside, but never lived to see it finished. The great hall, completed in 1235, the only remaining portion of the ancient castle — one of the fortresses built by William the Conqueror—is 111 feet 9 inches long by 55 feet 4 inches wide, and 55 feet 4 inches high. In this still hangs King Arthur's celebrated round table—a sort of wheel of fortune. This, together with the base of a circular tower, traces of the ditch, a subterranean passage to the postern or sally-port, and buried foundations of the walls, are all that is left. Down High Street, on the left-hand side below Jewry Street, is "God Begot" house, or "Godbeate," granted by Queen Emma, amongst other rich gifts, to the St. Swithin's monks. Further down on the right is the High Cross, standing on the pavement in front of a charming old half-timbered house. The cross is 43 feet high, erected during the reign of Henry VI., probably by Cardinal Beaufort, on the site of a still earlier cross. On it are the figures of William of Wykeham, with the book of statutes of his college and pastoral staff, Laurence de Anne, Mayor of Winchester, King Alfred the Great, St. John the Baptist. In the top niches are eight statuettes of SS. Thomas, Maurice, John, Peter, Laurence, Bartholomew, Swithin, and the Blessed Virgin. On the east side is the "Penthouse," and here the High Street narrows. The piazza—so is it Italianized—is merely a sort of covered way caused by some old houses projecting over the pavement, and supported by pillars. It is a very picturesque "bit," reminding one of Chester. Close by is the modern museum, near to the vast cathedral, the sepulchre of kings, Saxon, Danish, and Norman princes, and famous men in Church and State. Beyond the cathedral are the Prior's and Pilgrim's Halls, and the King's Gate, while in College Street adjoining is Jane Austen's house and St. Mary's College. To the north-east of this street are the remains of Wolvesey castle and palace, while on the Southampton road is the interesting St. Cross Hospital, where free food and drink is doled out. Back again in High Street, we come, at almost the extreme east end, to the reading room and the present Guildhall on the right, and just beyond these the abbey grounds, now the mayor's official residence, and lastly St. John's Hospital. In the centre of the street, which widens considerably here, is the recently erected statue of King Alfred, by Hamo Thornycroft, R.A., and to the right of this, facing the Guildhall, is St. John's Hospital (north).



SIR HENRY ST. JOHN MILDMAY, M.P., 1808



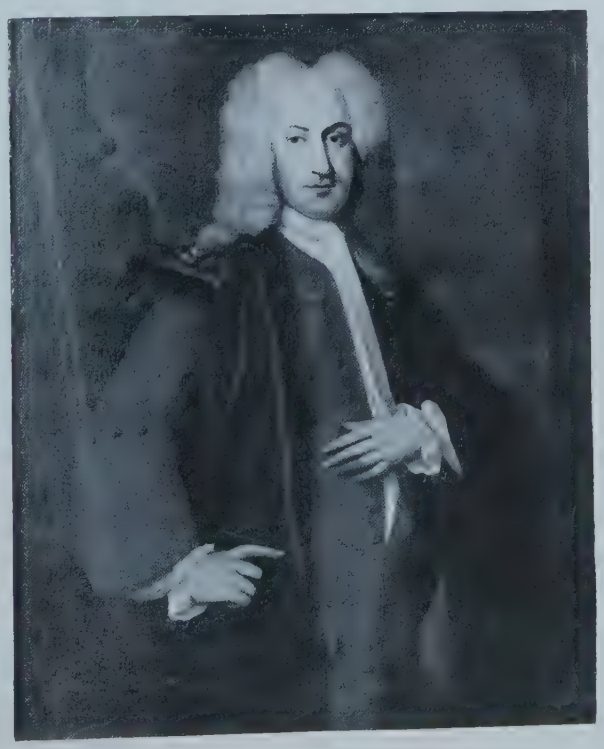
ARMORIAL WINDOW IN THE WEST GATE

This, then, is the outline of where the chief buildings lie, to which I must add Hyde Abbey, which is to the north of High Street. The principal rooms in the Guildhall are the great hall, banqueting hall and sessions hall; these are on the ground floor, while upstairs are the mayor's parlour and committee rooms. The chief objects of interest here are the regalia, charters, pictures, and seals, and, of course, the plate. The mayor's collar of office is of gold and modern workmanship. It is jewelled and enamelled, embodying the city arms (lions and castle), the diocese (key and sword), St. Cross (cross potent), the college (3 chevrons), and the Paulet arms (3 swords in pile). At the bottom of the collar is the head and shoulders of Edward I. and a sceptre. The badge is circular and massive. Around it are precious stones, while the lions forming part of the city arms in the centre have the eyes formed of emeralds, and the tongues of red enamel. The collar itself consists of eight lions passant regardant, linked together by two small chains. Interspersed between the lions are castles and the shields, on which are the arms I previously mentioned. The whole design is massive and very effective. The maces, four in number, are fine examples of early 18th century work. They are silver gilt, and the great mace, 63 inches in length, is the second largest in England, the largest being at Oxford, $64\frac{1}{4}$ inches. The Winchester and London maces are the same length. The hall mark is that of 1722. The maces were made by Benjamin Pyne, goldsmith, London, and were purchased during the mayoralty of John Ffoyle, Esq., when the corporation most foolishly sold the old and valuable maces for old metal, and with this and some £58 added, bought the present fine ones. The long knops in the centre and ends of the staff and the chasing and terminals are all of the finest work, while the arches above the crown on the bowl are exceptionally tall. Around the bowl are the arms of the city in repoussé, the fleur-de-lys, harp, rose surmounted by crowns. There is no finer set of maces of this kind existing. Many of the documents have only fragments of seals left, and some have gone altogether. Fortunately that attached to the charter of Henry II. is fairly well preserved. This 1155 charter grants to the citizens "all liberties and customs which they had in the time of King Henry (i.) my grandfather." . . . "And whosoever shall come to the city with their merchandise from any place, whether foreigners or other persons, let them come, stay, and go in my peace and safety rendering the right duties, and let no one unjustly disturb them after this my charter. And I will and command that the aforesaid citizens shall have justly my firm peace." This charter and other documents record the ancient privileges granted by the crown from Norman to Hanoverian times, and form a collection worthy of the oldest corporate city in Britain. Of the seals, there are two city seals, oval in shape, and of bronze, date 1589. These, however, are but copies of those which were stolen when the city coffer was broken open in the 30th year of Elizabeth's reign. The former were of the 13th century. An interesting silver seal is one of those granted by Edward I. under the statute of Acton Burnell, 1283, for sealing bonds. Unfortunately the counter seal is lost. An interesting silver seal of the reign of Charles I., and used to seal the bonds or recognizances for the recovery of debts, etc., in the county, but long since disused, is in the possession of Alderman Jacob. Amongst the collection is a silver medal commemorating the 500th anniversary of the founding of Winchester College, 1893. There is also a bronze medal commemorating the 700th anniversary of the mayoralty of the city, and a similar one for the 700th anniversary of the City of London. In the banqueting hall, a chamber measuring some 50 feet by 30 feet,

hang thirteen pictures, the largest of these being by Opie of the "*Young Princes*." This was presented by the Earl of Northbrook, high steward. Other pictures here are of Ralph Lamb, the founder of St. John's Hospital, 1554; Bishop George Morley, founder of Morley's College; Bishop Benjamin, 1734-61, by Hoadley; the first Marquess of Winchester; Edward Cole; George Pemerton; Sir Thomas White. The most important picture is the life-size portrait of Charles II. by Lely, presented in 1683 by the King to the Corporation. The King is depicted seated in state robes wearing the garter. His royal blue velvet cloak is thrown back off his shoulders showing the white satin lining, and white sleeves edged with lace. His right arm rests on a table by a window, and by his hand is the crown. His legs are clothed in white silk tights with the garter, and on his feet are enormously long square-shaped crimson shoes with paste buckles. It depicts vividly his long wig covering a cadaverous face, heavy eyebrows and dark eyes, long sensual nose and lips, and small moustache, and is, no doubt, one of the best likenesses that exist of this gay monarch. There are two other pictures, one of Colonel Brydges, who represented Winchester in Parliament 1714-47. This gentleman gave the lead statue of Queen Anne which is on the old Guildhall — now a draper's shop. He also gave £500 to the cost of building St. John's room opposite to the new Guildhall. He belonged to the "Princely Chandos" family, who were Dukes of Chandos, and afterwards Buckingham and Chandos, and lived at Avington House, near Winchester, now the seat of Sir John Shelley, Bart. The other portrait is of Sir Henry St. John Mildmay, M.P., 1808. This gentleman also represented the city in Parliament. Neither of these two pictures are by known artists; but of the two that of Col. Brydges is the better picture. All the pictures here are in excellent preservation, and well taken care of, but owing to the peculiar glazing of the windows the light is somewhat subdued.

In the Mayor's Parlour is a marble bust of Napoleon by Canova, presented by Sir Edward Tichborne Doughty, Bart. There is an exact replica of this in the United Service Museum, Whitehall.

The mayor's throne, and two smaller chairs of State, are interesting, and were given by Alfred Bowker, Esq., Mayor in 1897-8, who, as such, celebrated the millenary of Alfred the Great in 1901, and also the millenary of the city's civic life under the Wicreeve Beornulf, 897-1897. The chairs are made from the wood taken from the Norman oak timbers of the cathedral nave; in all probability the wood is not less than 1,400 years old. The timber, originally grown in Hempage wood at Avington, was given by the Dean and Chapter to Mr. Bowker, who had the beautifully carved chairs made out of it. In a glass frame is an exquisite piece of wood carving representing *The Birth of the Redeemer in a Stable*. There are some excellent engravings here of past Bishops, a nice old engraving by Buck of the *East Prospect of the City* published in the eighteenth century. It shows the mural defence of the city and some of the old houses, notably Eastgate House and gardens, the timbered house once owned by Sir Thomas Fleming, Recorder of Winchester and afterwards Chief Justice of England, who presided at the trial of Guy Fawkes.



PORTRAIT OF RALPH ALLEN, D. 1764 (MAYOR, 1742)

There is also a curious contemporary painting of the top of High Street, showing the west gate and the field on the left beneath the old castle hill, and on the right the iron railings and grounds of a mansion occupied by the Townshend family. This mansion was destroyed many years ago and replaced by a private house, now attached to a butcher's shop. Lastly, there is the gold ring, known as Alderman White's ring, with which the mayors are wedded to

the city on election, even as the doge with a ring was married to the Adriatic at Venice. The ring was given in 1653 by Edward White, who was mayor several times, and whose widow "gave 2s. 6d. to make up a gold ring given by her late husband, full three pounds given by him."

I trust it will be realised, even from my brief description, that Winchester is to-day a very desirable, in addition to being a very important and fascinating old city, one of which we should as a nation feel proud. Its venerable age, its noble buildings, and its many vicissitudes, must all endear it to us, while as the home of Royalty and letters, the mother of scholastic life, and not least of all Corporate existence, it has that high position which entitles it to such pre-eminence. It will therefore be realised that the episodes to be presented in the forthcoming Pageant cannot fail to be of extraordinary interest, as there is such a wealth of history to draw upon.

"Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A sight so touching in its majesty!
The city now doth like a garment wear
The beauty of the morning; silent, bare,
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill,
Ne'er saw I, never felt a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep,
And all that mighty heart is lying still."



CHAIR MADE FROM WOOD TAKEN FROM NORMAN OAK TIMBERS OF THE CATHEDRAL NAVE



A. E. Chalon, R.A.

THE CELEBRATED PAS DE QUATRE

Composed by Jules Perrot

As danced at Her Majesty's Theatre, July 12th, 1845, by the four eminent Danseuses
Carlotta Grisi, Marie Taglioni, Lucille Grahn, and Fanny Cerito

T. H. Maguire.



Early English Lithographs and the Stage — Part I.

By Augustus Moore

It is due to Mr. and Mrs. Joseph Pennell to say that they have done so much for lithography in their beautiful book that it makes it a delightful task, so to speak, to "grangerise" it with a little note on the career of its inventor in England, and a small—for all beautiful things are limited—school which sprung out of its struggles in this country. Alois Senefelder was a dreamer first and a practical man afterwards. The first two people who tried to rob him of the fruits of his tardily acknowledged invention were his two brothers, whom he took into partnership just before the Elector Charles Theodore of Bavaria granted him an exclusive patent in Bavaria for fifteen years. Prosperity was not good for Senefelder, and he at once began to blazon his invention and his good fortune all over the country. A certain André, a sharp music publisher, at once visited Senefelder, saw the advantages of the lithographic process, and bore the credulous and bragging Senefelder off to London to apply for a patent.

Senefelder came to London in 1800 with his new partner, and was kept under lock and key for eight months till some sort of protection was obtained for the new process in 1801. Although they essayed to make a living out of the sale of materials to amateurs, the business did not prosper, and Senefelder and André returned to Munich, leaving André's son, P. André, in possession of the secrets of the process, which he claimed as his own.

This was the first of the series of robberies and disappointments that deprived Senefelder of any lasting benefit from his invention. He lived to see nearly a score of great lithographing businesses established in London, Paris, Spain, Italy, and even far New York, but he died a comparatively unknown man, leaving behind him a crowd of artists, lithographers, and publishers who found fame and fortune in his discovery.

P. André devoted his time to persuading most of the leading artists of the day to contribute drawings to be "imitated" and sold in reduplicated form at half-a-guinea. These he called "Polyautographic Drawings." Among these were works of Sir Thomas Lawrence, Benjamin West, Fuseli, R. Westall, and T. Sydney Cooper. But André jun. had little better success than his father, and he, too, returned to Germany. One of his assistants, Vollweiler by name, remained, but lithography languished, and but for the fact that Vollweiler got employment at the Horse Guards, for which he printed maps and plans, lithography might have died altogether.



JOHANNA WAGNER BY PAUL BÜRDE

However, we know that in 1806 Rodolph Ackerman, who was originally a designer and modeller of carriages, went into the new business at 91, Strand, and did much to keep lithography alive till Charles Hullmandel came to this country and proceeded to raise the art to a very high standard. Many great lithographers were associated with him. Among the strangest and the greatest were Louis Haghe, a Belgian, who had rather a romantic career, and an unprepossessing appearance. He was raw-boned, drew only with his left hand, and these traits, coupled with the fact that he wore a blue workman's blouse, are said to have accounted for Hullmandel originally refusing thirty shillings a week to the man who afterwards received £1,000 for putting David Roberts's *Destruction of Jerusalem under Titus* on the stone.

In 1826, M. Engelmann came from Germany, and started in opposition to Hullmandel, under the name of Engelmann, Graff and Coindet, and ultimately introduced chromo-lithography, which Michael Hanhart developed almost to perfection.

Such is a brief history of the early days of lithography in England, but many things came between; among the most important was the association with Hullmandel of Richard James Lane.

Lane was born in 1800, and had for parents, Prebendary Lane, of Hereford Cathedral, and Mrs. Lane, the favourite niece of that great artist, Gainsborough. So quickly did Richard Lane show a measure of the talent of his great-uncle Gainsborough, that when he was sixteen he was taken from school and apprenticed to Heath, the famous engraver of that day. His heart was in his work, and he was quickly recognised by C. Leslie, Sir Thomas Lawrence, and others, as being a lad of considerable talent and promise. Four years later, he threw himself into the newest development, and took to drawing on the stone and publishing charming reproductions of Gainsborough sketches, Lawrence's luminous portraits, and many likenesses of his friends as lithographs. His taste was not confined to this single branch of Art, however, and he made an honoured name for himself as a sculptor and draughtsman. So ardently did he labour, that his work took high rank at once, and Lane's lithographs of Gainsborough's sketches were considered to faithfully reproduce the exact touch and feeling of the great artist. As early as 1827 Richard Lane found himself entitled to write R.A. after his name, and he then started on that long and prosperous period of his life when he was considered the lithographer *par excellence* of the beautiful and fashionable portraits of all the lovely women of the time. Landseer, also, was seldom pleased with any lithographs of his pictures, save those that were executed by Lane. By the time the young Queen Victoria came to the throne, Lane's position in the world of art demanded Royal recognition, and he was installed lithographer to Queen Victoria, being intrusted with the reproducing the scores of portraits of the young Queen, the Prince Consort, the first children of the Royal pair, and all the Court circle. Lane was the first to use the name "lithographer," and may be said to have invented the term. Quite early in the Queen's reign Lane devoted much of his time to the lithography of the portraits of his fellow Royal Academician, Chalon.

A. E. Chalon was not only the favourite Court painter during the reign of William IV. and the early days of Queen Victoria, but the fashionable portraitist of all grades of society. He it was who painted the famous women of the time in whatever circle they graced. It is the work of Chalon that Mr. Pennell has excluded from his book, and, as much of it is interesting as regards the contemporaneous history of the stage, the opera, and that early Victorian institution, the ballet, it may be worth while to discourse a little concerning the beautiful and gifted women who helped to pass the playtime of the salt of the earth in those bygone days.

* * * *

Of all lithographic recollections of these past glories, the most interesting is the group illustrating one of the movements in the world-famous Pas de Quatre—a pas in a ballet divertissement invented in 1845 by Perrot, the most celebrated ballet master of the last century, and produced in the season of that year by Benjamin Lumley at Her Majesty's. The four great *ballerine* chosen were the famous Taglioni, Carlotta Grisi, the wife of Perrot, Fanny Cerito, and Lucille Grahn, a beautiful Dutch girl, who won both fame and fortune in this country. The story is usually told wrong. Taglioni was at once elected by her companions as Queen of Dance, and there was no question of yielding to her the last *pas* before the *ensemble*. But the rule in ballet is the same as governs the arrangement of a state procession. The least important person has the first display. When Perrot came to arranging the precedence of Grisi, Cerito, and Grahn, grave trouble ensued, for neither lady would dance before the other. Distracted, Perrot rushed to Lumley's room and warned him that the much advertised Pas de Quatre would never be seen, as none of the ladies would dance first. After hours of consultation and much despair on the part of the worried manager, he told Perrot to tell the ladies that age should have precedence, and that the oldest of them must dance first. The ballet master made his announcement—



FANNY CERITO FROM A MEZZOTINT BY G. ZOBEL, AFTER LIONEL BRANDON

the ladies were apparently all the same age—they submitted easily to the arrangement for their appearances, and the Pas de Quatre became not only a *succes du theatre*, but a national event. Squibs, both political and social, were based on it. *Punch* used the subject and the grouping for its cartoons, and that particular opera season rode on the top wave of triumph. The following year another popular lithograph was given to the world of the *Pas des Déesses*. This was a trio danced by Taglioni, Cerito, and Grahn in a ballet called "The Judgement of Paris." Towards the end of that season Taglioni began a series of farewell performances at Her Majesty's. The supporters of new stars pronounced the great dancer a wreck; but Lumley and his followers declared her as fine both in her dancing and her pantomime as she had ever been. A year later the Pas de Quatre was revived with the former exponents, with one exception, Lucille Grahn was an absentee, but Rosati, a very pretty woman and sprightly dancer, took her place, and won much favour from the critics in Fop's Alley.



GIULA GRISI AS "ANNA BOLENA" BY R. J. LANE, AFTER A. E. CHALON

Of all this famous throng of magnificent dancers and beautiful women, Taglioni easily held pride of place for many years, though, singularly enough, she was not a handsome woman. Her power lay in her expression, and the marvellous agility of her dancing. No one has ever sprung so high in the air as Taglioni, while the delicacy of the movements of her small feet, the extreme refinement of every action, were unrivalled. "La Sylphide" was one of her great parts, but a score of other impersonations brought laurels and wealth to her feet. She was the very spirit of dancing, idealised every part she studied, and boasted that even in her greatest efforts no one had ever seen her knees. She came of a long stock of ballet dancers, and was born in Stockholm. She first appeared as a dancer in Vienna in 1824, and won immediate reputation as being a perfect exponent of the true Italian style of ballet pantomime and dancing. Three years later she appeared in Paris; but it was only in the last year of the reign of George IV. that she came to London, and was launched on the flood tide of success and prosperity. She danced in London for eighteen years, and retired with a competent fortune, which, unfortunately, she lost some years later. She then took to teaching, and continued to do so for many years. Like many opera dancers, Taglioni lived to a great age.

Fanny Cerito had in her heyday as many followers as Taglioni herself; but though the two great dancers were rivals for public favour, they were ever the best of friends. This they could afford to be, for their styles differed widely. Taglioni danced like a spirit, Cerito like a woman. Only when she executed the extraordinary leaps and bounds that were in the early Victorian era the criterion of a good dancer, did Cerito trespass on Taglioni's ground, for she was able to bound nearly as high into the air as the great Queen of Dance herself, and many people called her Taglioni the second. "Ondine" was her favourite ballet; but she also made an immense success in "Lalla Rookh," from Thomas Moore's picturesque poem. He supervised the rehearsals

and the mounting of the ballet, which was considered a marvel of stage craft. Cerito made several great successes in various *pas de deux*, arranged for her and Fanny Ellsler, whose forte was male characters. The principal ballets in which Cerito and Ellsler appeared together were "Le Delire d'un Peintre" and "Un Bal sous Louis XIV.," in which the two danced a minuet that drew all the town for many weeks.

* * * *

Giula Grisi was born early in the nineteenth century in that city of song, Milan. Though her father was an officer under Napoleon, she came of musical stock on her mother's side, and made her first stage appearance when she was fifteen at Bologna, when Rossini predicted a great future for her. She was then grown to her full height—five feet two inches—but the erect carriage she had been taught to maintain gave her a fictitious size. She had a small pale face, which at no time during her career did she ever "make-up." Her eyes were dark blue, and her hair jet black. But with all these advantages she was never considered a pretty woman till she smiled, and then she had a rare and compelling charm. Her personal disregard for dress became proverbial, and she would appear at the smartest concert of the season with her bonnet awry. This indifference to her appearance did not bar her success, though for many years her voice was a low mezzo, and she could only sing seconds to the great Pasta. Grisi was the original "Adalgisa" to Pasta's "Norma," in which the latter made a huge success. "How I should like to play Norma," sighed the young singer to the composer Bellini. "You will do so—in twenty years time," answered Bellini. "I shall play it in less than that, you will see," cried the singer. And she did. In fact, only at that period in her life was Grisi discontented. She broke her six years' contract with Lanari at the Scala, and, disguised as a nun, travelled in a rough country cart to Paris, where she joined her aunt and her sister Guidetta Grisi, already a popular favourite in France. So successful, however, did Giula quickly become that during her second season in Paris, Bellini wrote "I Puritani" for her, with Rubini, the great tenor of the day, and Lablache, the greatest bass singer who has ever lived.



KATE JOSEPHINE BATEMAN AS "LEAH"

In 1834 Grisi appeared at the King's Theatre in the Haymarket, and her portraits were sold all over the town. For twenty years she held the stage, during which time she married that extraordinary singer the Marquis di Candia, known to the public as Mario, and also as the man who had never had a singing lesson in his life, and whose average of cigars a day was thirty. Only in her later years, and when other stars had arisen in the operatic firmament, did Grisi take any trouble about her acting. In fact she was, for an Italian and a singer, a woman of very stolid temperament: her only passions being her adoration for her gifted husband and her handsome children. Still, that she possessed some wit is evidenced by her reply to the Tsar Nicholas I., in St. Petersburg, who, meeting her one day with her two little daughters, said: "And are these the little Grisettes?" "No, monsieur," answered the prima donna with her rare smile; "they are my little Marionettes."

In her private life Grisi was above reproach, and a great contrast to her famous and lovely aunt, Madame Grassini, who from 1810 to 1825 had all the great men of Europe at her very pretty feet. Napoleon and Wellington were numbered among her admirers, and not to have loved Grassini was to be out of the fashion. She was typically Italian, spoke abominable French and no English, had the manner of a gipsy, and dressed in splendid garments like a walking rag fair. Her talented niece Giula undoubtedly got many of her tricks of personal untidiness from her famous aunt.

* * * *

Kate Bateman is the eldest of the three daughters of "Colonel" Bateman, an American impresario,

who brought his family to England, and exploited the two elder little girls, Kate and Isabel, as the Bateman sisters. By the time he acquired the lease of the Lyceum Theatre, Kate had already made her name and a fair fortune by her performance of "Leah" in the play of that name, which had been translated from the German of Moscheles. "Leah" and "Medea" were her two famous parts, and she undoubtedly had a broad, strong style that carried conviction with it. Her popularity with the public was later overshadowed by that of her sister Isabel, a very pretty and pleasing actress, who was associated with the opening period of the palmy days of the Lyceum under the Irving *régime*. Within a fortnight the fate of the Lyceum, "Colonel" Bateman, "The Bells," and Irving were assured. By this time Kate Bateman had become Mrs. Crowe, and had practically left the stage. The death of the father was a peculiar confirmation of the superstition prevailing against the number thirteen at table. Bateman was dining one Sunday night at the Garrick Club with certain members of higher Bohemia, when it was noticed that thirteen were sitting round the board. The matter was laughed off, and one guest remarked casually that the person who rose from table first would be the one to die. It is well known that Bateman left the table before the rest of the party, and that he died within the next few days.



DONNA MANUELA PEREA BY R. J. LANE, AFTER EDWIN SMITH

La Nena, or Manuela Perea, was a charming dancer who came to London in 1845 from Madrid, where she had been for some time a great favourite. Her dancing roused some interest at Her Majesty's, where she appeared with Ilon Felix Garcia in the Spanish national dance Bolero Caleta. Her dancing differed from the correct Italian school that was considered *de rigueur* by the patrons of the boxes and the frequenters of Fop's Alley. The success that La Nena might otherwise have made was, moreover, largely discounted by the hysterical interest taken in a troupe of small girls, called the "Little Fairies," trained and brought from Vienna by a Madame Weiss, a ballet mistress, who certainly was an adept in the more modern arts of advertising. By dint of much paragraphing, of stories concerning withheld passports, of rumours connected with the morality of the troupe and various other catchpenny methods, Madame Weiss worked up a tremendous interest in the "Little Fairies," who practically dominated the season at Her Majesty's. Still, La Nena held her own fairly well, for she was a true Spaniard, and her dancing finally exploded all beliefs in the coregraphic performances of the notorious Lola Montez, who had been permitted by Benjamin Lumley to appear in 1843, but whose exhibition of national Spanish dancing was so absurd that her first exploit proved to be her last appearance.



JOHANNA WAGNER BY R. J. LANE

This is Lumley's way of putting it, but Lola Montez really horsewhipped him, and thereby made him dance.

* * * *

In 1852, Lumley being at a loss for a star, the astute manager offered excellent terms to Johanna Wagner, a German singer of great repute on the continent. The contract was signed by the singer's father, who undertook to bring her to Her Majesty's in time for the summer season. Directly afterwards Herr Wagner signed on behalf of his daughter a contract on higher terms for her appearance at Covent Garden, the rival Opera House. Lumley obtained an injunction, and the lady was forced to remain unheard as far as London was concerned. Four years later, however, Lumley relented, and again engaged Johanna Wagner, who duly made her début as "Romeo" in Bellini's "Montecchi e Capuletti." She was a splendid creature, tall, young, and fair, of the type that her famous uncle, Richard Wagner, chose for his legendary heroines. Her voice was a mezzo, strong, and with a fine range, and she excelled in male parts, such as Gluck's "Orphée," in which she took the town, and in "Tancredi," Pasta's old success. "Lucrezia Borgia," in which she had made her name in Germany, proved of small interest here, though her declamatory style and tragic acting should have won favour for the impersonation.

* * * *

Pauline Duvernay became almost more famous through her marriage than through her dancing, though she was an undeniable favourite, and a very excellent mime, as all opera dancers had to be in the days of the genuine *ballet d' action*, in which no connected story held the incidents and dances together. The Duvernay, however, sprang into great fame on her union to Mr. Lyne Stephens, the immensely wealthy banker and art collector. Those who never heard the dancer's name can recall the wonderful sale of the Lyne Stephens furniture and china that some few years ago made such a stir in the art and social worlds. But ballet dancers naturally acquire the art of collecting and getting things at their own price. Captain Gronow recounts how on one occasion he called on a pretty little dancer, and found her suffering tortures from a ballerina's great enemy—soft corns. The good-natured captain arranged for a visit to the then famous surgeon Lawrence, who undertook to cure the beauty in time for a specially remunerative engagement, provided that nothing was said about the matter, as he did not want "to be taken for a chiropodist." The lady was cured; but Lawrence afterwards told Captain Gronow that his fee—twenty guineas—had never been paid, although the dancer had acquired immense wealth.

* * * *

Madame Persiani was remarkable during her short public career for the sprightliness of her impersonations and the perfection of her *vocalise*. Born in Rome in 1812, and the daughter of Tacchinardi, a famous tenor of that time, she was early launched into operatic life, studying roles of a light character from her early childhood. She was married almost from the nursery to Signor Persiani, a composer, impresario, and financial failure. Her first claims to fame came when little more than a girl in such operas as "Gazza Ladra" and "L'Elisir d'Amore." Donizetti was so pleased with her in this opera that he wrote "Lucia" expressly for the young prima donna, and the *roulades* and *fioratura* are absolutely typical of her style. The cabal started by Signor Persiani against Mr. Lumley of Her Majesty's Opera House put an end to his wife's career in London, and during her last season here it was noticed that the clarity and flutelike quality of her voice was becoming impaired. This was in 1847. After that date, Lumley, who had been gravely injured in his business by Signor Persiani's foolish machinations, never engaged Mme. Persiani again, and that charming singer, Mme. Castellan, coming on the scenes, the ill-advised Persiani couple faded out of the public memory. Mme. Persiani died twenty years later, having endured great disappointments and chagrins during her stage career.



MADEMOISELLE TAGLIONI
BY T. H. MAGUIRE, AFTER A. E. CHALON

(*To be continued.*)



PAULINE DUVERNAY, AFTERWARDS MRS. LYNE STEPHENS
LITHOGRAPHED BY EDWARD MORTON



MADAME PERSIANI, AS "LUCIA DI LAMMERMOOR"
BY EDWARD MORTON

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Old Staffordshire Toby Jug.

To the Editor of The Connoisseur.

Dear Sir,—In my collection of old Staffordshire figures I have an unusually interesting Toby jug, of which I send you photograph and short particulars. As the photo shows, the finish of the jug is excellent, the greatest regard being paid to detail.

I have seen no other Toby of this design, and none of the dealers of my acquaintance appear to have come across a similar one: neither is the jug included in the family of "Tobies" discussed in Vol. VIII. of your valued publication at page 140.

I should be interested to learn whether any of your readers has come across or possesses a similar specimen.

Yours faithfully,
Carl Duignan.



OLD STAFFORDSHIRE TOBY JUG

Description.

Height 10⅝ in., base 6¼ in. by 5¾ in. Hat, hair, and shoes marbled brown; waistcoat blue; coat light green (translucent glaze). The rest of the figure is white, the glaze having a greenish tint. A small piece was broken out of the hat, and has been restored.

Unidentified Portrait.

To the Editor of
The Connoisseur.

Sir,—I shall be greatly obliged if you can find space for the accompanying photograph of an oil portrait which has been in my family since 1834, as some of your subscribers may be able to supply the name of the subject, and also that of the artist. Size of canvas, 38 in. by 28 in.

Yours faithfully,
Fredk. Beeston.



UNIDENTIFIED PORTRAIT

Unidentified Portrait.

To the Editor of The Connoisseur.

Dear Sir,—Having perused the January number of The Connoisseur, I found on page 69 the question put about giving assistance in identifying portrait (2). Though I am no expert, I think it may be of some use to you and the owners of the said picture to know what struck me at first sight without reading what was asked about it. It is the astonishing resemblance with a picture and a bust in marble of Sir Walter Scott. Both picture and bust seem to be made either after life or one after the other.

The picture I speak of was painted by Sir Henry Raeburn, and I know it by an engraving by William Walker. The bust only bears the writing Walter Scott, Bart., without giving reference to the sculptor. The shape of nose and mouth, the cutting and formation of eyes and forehead, the chin, even the ears and the way how the hair is grown on forehead and temples, seems to me so absolutely resembling or, better to say, congruent, though the asked picture and the one of Raeburn differ in age about twenty to thirty years. I write my opinion to you in the hope I might be of some service to you and your client.

If I should be right kindly let me know.

Yours truly,
Stephan Mautner.



MARY ISABELLA DUCHESS OF RUTLAND
BY REV. W. M. PETERS
FROM THE COLLECTION AT BELVOIR CASTLE
By kind permission of His Grace the Duke of Rutland

Pottery and Porcelain

Italian Majolica

By M. E. Steedman

THE term *majolica* represents a class of fine pottery covered with an opaque tin glaze, which was first manufactured in Italy towards the latter part of the fifteenth century. The word *majolica* is thought by some authorities to be a corruption of "Majorca," because this ware greatly resembles the Moorish pottery made there in the thirteenth century, and it is very probable that the art of making fine enamelled earthenware was introduced into Italy by workmen from the Balearic Isles.

It has been said that Luca della Robbia, whose name became so famous in the fifteenth century for his sculptured terra-cottas, was the original inventor of the stanniferous enamel which he applied to his statues, thereby rendering them impervious to the action of the weather; but there seems good reason to believe that the secret of an opaque tin glaze was known to the Arabs, and manufactured by them in Spain as early as the eighth century, hence Della Robbia's process can only be regarded as a revival, and not as a discovery.

The success of the majolica industry in Italy seems to have been in a great measure due to the patronage afforded it by the Dukes of Urbino, whose names were always associated with the progress of science, literature, and art during the Renaissance.

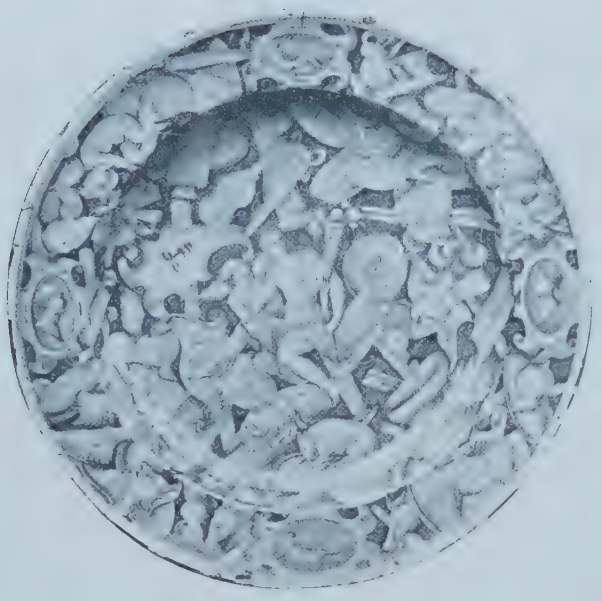
The most famous period of the industry extended from 1520 to 1560, and small pieces such as plates, vases, and dishes were made in great numbers, for it was then the fashion for lovers to present these as offerings to their betrothed. These *amatoriae*, as they were then called, were generally adorned in the centre with the portrait and Christian name of the recipient, the background being painted with flowers and the border with grotesque designs. Although these and other decorative pieces were produced in large quantities, domestic articles such as ewers, salt cellars, inkstands, drug pots, sauce boats, candelabra, bowls, bottles, etc., were not forgotten; but even in those days majolica was rather an expensive commodity, and it was only the wealthy who could afford to indulge their taste in it to any extent. During the best period such famous artists as Raphael, Michael Angelo, and Guilo Romano were employed to draw the designs for the decorations, and no trouble or expense was spared in bringing the art to a high state of perfection.

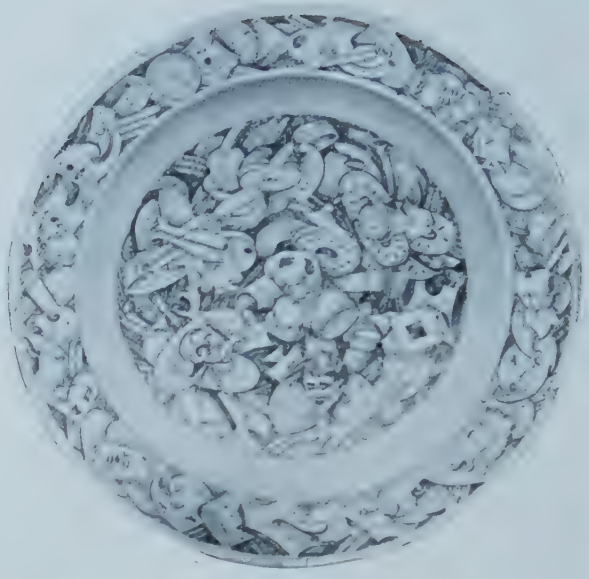


No. I.—PADUA WARE

Although the majolica industry of Urbino may be said to have died out in 1631 with the death of Francesca Maria II., a coarse kind of ware was manufactured at several towns in Italy as late as the eighteenth century, but it was far inferior to the earlier productions, the designs being florid in style and badly executed, and the colours harsh and crude.

The principal towns associated with the manufacture of majolica were Faenza, Urbino,





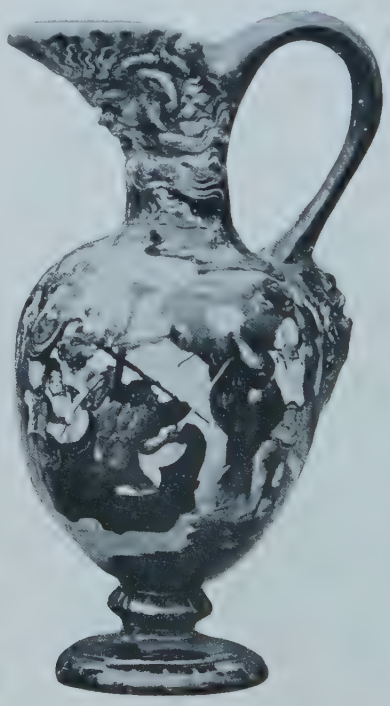
No. II.—VENICE WARE

Gubbio, Pesaro, Siena, Deruta, Caffaggiolo, and Castel Durante, though minor factories also existed at Padua, Venice, Verona, Pisa, and other places. The plate shown in No. i. is attributed to Padua, while the examples in No. ii. are characteristic pieces of Venetian ware. Italian majolica appears to have been first made at Faenza, one of the earliest pieces being dated 1475, though the manufactory was doubtless in existence some years before. It was probably the most important in Italy, and was acknowledged by its contemporaries to produce the finest majolica. The ware made here consisted chiefly of *bacili* or dishes with deep sunken centres and broad rims, though tiles, drug pots, plaques, and candlesticks were also manufactured to a minor degree. The brilliant yellow or golden metallic lustre which is such a noticeable feature of the decoration on many pieces of Italian majolica does not seem to have been employed at Faenza, but a peculiar shade of red was much in favour with the painters of this factory, and has a very decorative effect. Other colours, including yellow, blue, white, orange, green, and golden-brown, are also found on Faentine ware, and the subjects comprise the arabesques, coats of arms, amorini, medallions, garlands, biblical scenes, masks, inscriptions, grotesques, cupids, etc., which generally form the designs on Italian majolica. Beside the shade of red already mentioned, the favourite colour employed at Faenza was yellow on a dark blue ground, though designs *en camaïeu* or *grisaille* also



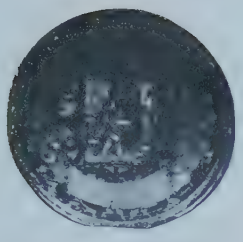
No. III.—FAENZA





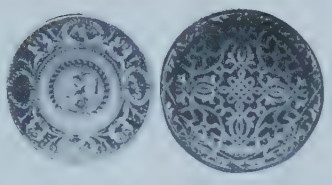


No. IV.—URBINO WARE



No. V.—GUBBIO

occur. The small plate in No. iii. is an example of the ware made there.



No. VI.—GUBBIO WARE

The factory at Urbino was probably started about 1477, though none of the pieces now extant can be attributed to an earlier date than 1530. A famous service, of which several items are still in existence, was made here in 1535 for the Connétable de Montmorency, and was decorated with his arms. The painters of Urbino chose delicate arabesques after the style of Raphael, or subjects from Ovid, Virgil, and Ariosto for their designs, or floral scrolls and grotesques in blue, green, or orange on a white ground. Some of the ware is richly lustred, though the finest pieces do not bear this form of decoration. A salt cellar and ewer of Urbino majolica are shown in No. iv.

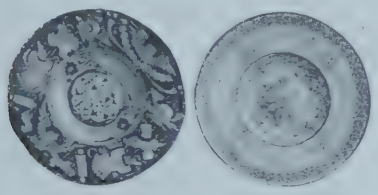


No. VII.—PESARO

Nos. v. and vi. illustrate some examples of the well known Gubbio ware. This factory was started in 1498, by Maestro Georgio Andreoli, who afterwards invented the splendid gold and ruby metallic lustres which have made his name so famous. He not only decorated his own productions, but also applied the final lustre to the ware of other artists from Urbino and Castel Durante.

It is thought that metallic lustre was first employed at Pesaro, which owed most of its success to the patronage of Guido Ubaldo II. della Rovere, who became Duke of Urbino in 1538, and on his death in 1572 the factory declined, and was not revived until 1718. The early ware was generally painted in green, black, yellow, or cobalt-blue, and adorned with a beautiful lustre which has the effect of changing colour in different lights. No. vii. shows a piece of Pesaro majolica.

The two plates illustrated on No. viii. were made at Siena, where the prevailing style of decoration consisted of scroll-work or grotesque in blue and white on an orange or black ground. The earliest known pieces emanating from this botega are some tiles dating from the beginning of the sixteenth century; they



No. VIII.—SIENA WARE



No. IX.—DIRUTA WARE

vary in shape and size and are beautifully painted with brilliant colours, in particular orange and yellow on a black ground, the designs comprising chimeræ, masks, dragons, birds, shields of arms and delicate arabesques.

No. ix. shows a plateau and plate, and No. x. a puzzle-bowl and dish manufactured at Diruta, which is now proved to have been the birthplace of the beautiful yellow lustred majolica edged with blue, which was at one time always attributed to Pesaro. The ware of Caffaggiolo is somewhat similar to Faentine majolica, and one of its principal characteristics is the deep cobalt-blue ground of the decorations, while another feature is the coarse but effective manner in which

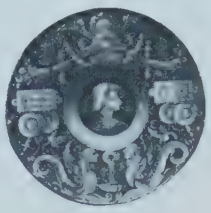


No. X.—DIRUTA WARE



No. XI.—FINE SPECIMENS OF ITALIAN MAJOLICA

this colour is applied, the hairs of the brush being quite visible. Other colours employed at this factory include a bright opaque orange, and Indian red, a brilliant yellow, and a semi-transparent copper green.

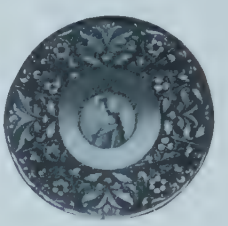


No. XII.—CAFFAGGIOLO

The fragment of a tile shown in No. iv., and the plate on No. xii. are examples of Caffaggiolo ware.

No. xiii. shows a bacile made at Castel Durante; this botega was in existence as early as 1490, and at a later date some workmen from Castel Durante introduced the art of making majolica to Corfu and Venice. The designs are generally on rather a large scale, and include masks, cupids, arabesques, foliage, etc., in white on a blue ground, and cornucopiæ shaded with light blue and heightened by touches of brown, orange, and green.

The plaque on No. xiv. is an example of sgraffiato or incised ware. This method of ornamenting pottery seems to have been known to the Italians as early as the twelfth century, and was sometimes applied to majolica. The biscuit was first coated with white clay and slightly baked; when dry this covering was scratched or incised with a sharp-pointed instrument so as to show the design in the red ground under-



No. XIII.—CASTEL DURANTE

neath. A transparent lead glaze was then applied and tinted with yellow or green, by means of metallic oxides, and the piece was refired. This method of decorating earthenware was very cleverly executed by the Italians, but was not confined to their country, being introduced at a later date to France and England.

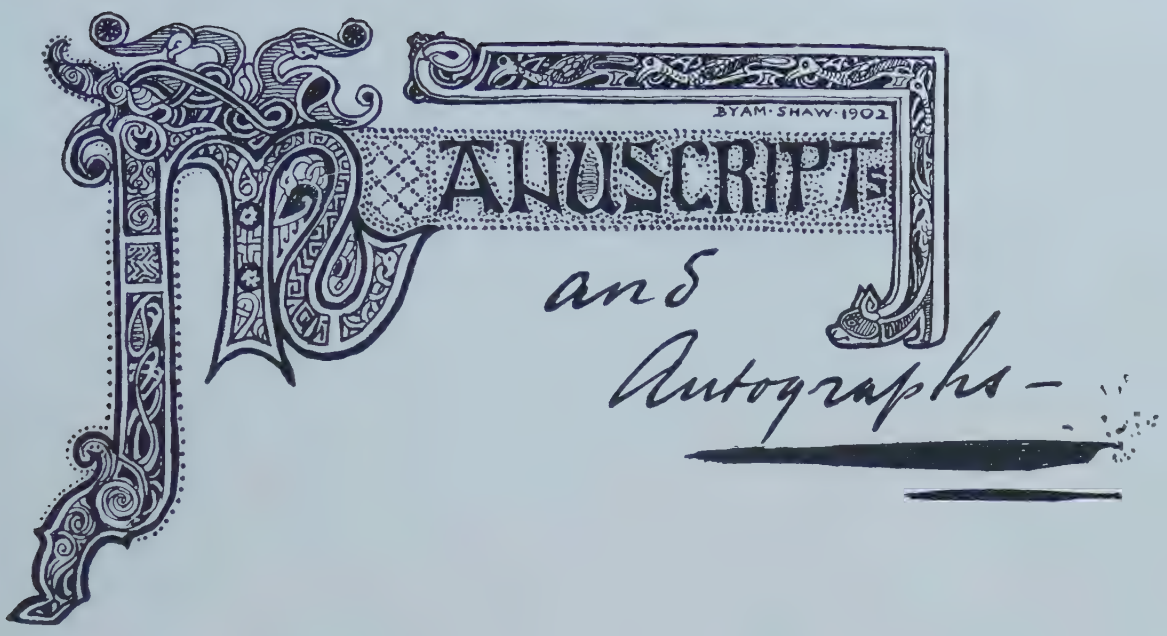
The marks found on Italian majolica are so varied and numerous that it would be quite impossible to give a complete list of them here. Some of the pieces are dated, or bear the name or mark of the factory, while others again are marked with the signature or initials of the potter or decorator, and in some cases the title or a description of the subject forming the decoration is painted on the back of the piece.



No. XIV.—SGRAFFIATO WARE



A BLIND GIRL OF ROME



Illustrated Autographs

By A. W. Mackenzie

Every now and again there appears in one or other of the papers a dissertation on the lost art of letter writing. At one time it assumes a literary character, and the names of Lady Mary Wortley Montague, Charles Lamb, and others, more or less well known, are bandied about. At another time it is an outcry on handwriting, and a lament that children are no longer taught the old familiar pot-hooks of their forefathers, but whose writing as a part of education is supposed—as advertisements say—to "find itself." Altered manners and customs, stress of life, want of time, and, above all, the type-writer and the telephone, come in for a large share of blame for the "lost art."

I think the first reason given must be considered as the prime agent in the change that has been wrought. Though there still are, no doubt, many ladies who might have the time to sit down and write to the enjoyment both of themselves and some of their readers most charming descriptions of various matters, I fear that still more would complain of having to read them, while amongst men the literary letter in an illustrated paper, such, for example, as Mr. Shorter's in the "Sphere," is about as much as they can be prevailed upon to read, apart, that is, from the short, curt, and concise business communication of commerce.

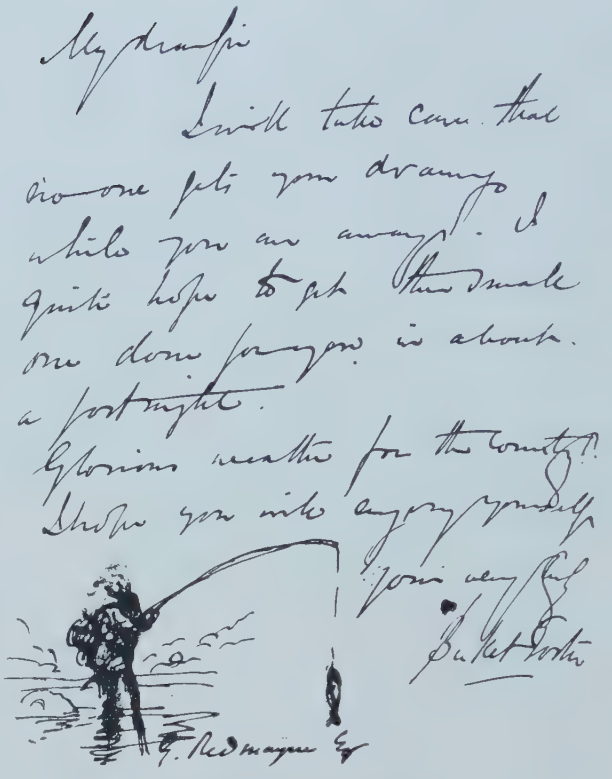
Whatever may be said, however, on either side, the fact remains, and one can only wonder if letters will ever again be made as interesting as of old. I propose in this paper to give a few illustrations of how letters can be made interesting, not merely to assert methods, but rather to prove by actual illustration. For instance, if the author were to write a few words at the end of his letter in his most popular style, or the artist to draw a slight sketch, or the actor to quote a few words from one of his most famous plays, what a joy those letters would have for us all and for all time. If the statesman were to bring in an allusion to the subject which he had made most particularly his own, if the man of science were to say something about his own speciality, or the divine about his own particular school of theology, with how much more zest should we read their letters.

Here, for instance, is a letter from Birket Foster. Who that knows this most able artist—and who does not?—would fail to be charmed with such a letter, and such a sketch drawn with a few strokes? What a career was his! Apprenticed to an engraver, then developing a most wonderful power for drawing on wood, working his way up from drawing sketches for the papers—"The Illustrated London News," then almost, if not quite, the only good illustrated paper, being his chief employer—to becoming one of the most able and popular illustrators of books. He exhibited his first picture (water-colour) at the Royal Academy when about thirty-four, soon after which he was elected an associate of the old Water-colour Society, and gave up drawing on wood. At fifty-one he was elected R.A. of Berlin. What more natural illustration to a letter writing about the country, and dated in August, than a fancy sketch of "Piscator"?

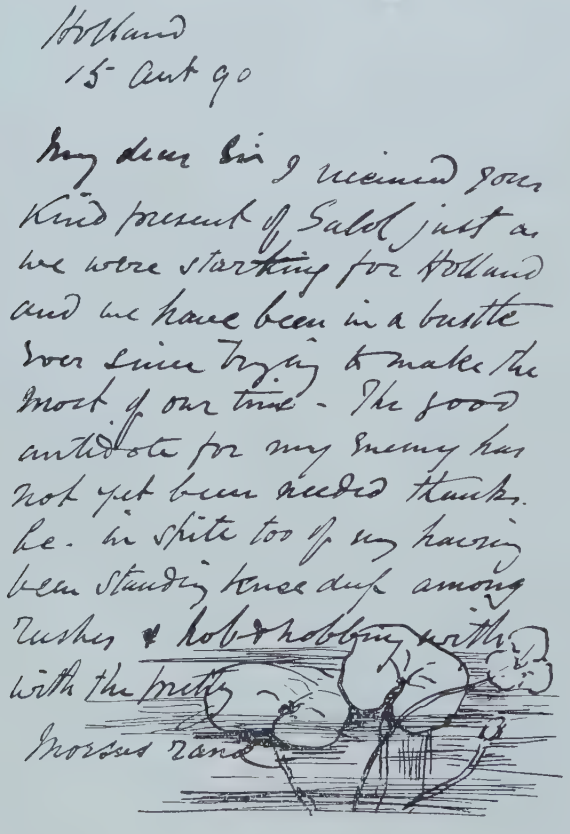
Here is another "illustrated" letter, and as happy as apt. It is so long since J. C. Hook won the gold

medal for historical painting at the Royal Academy (1845 to be accurate), and he is so well known "as a painter of turbulent sea and rocks," that one hardly expects to see a sketch of the "Morsus Rancæ" embellishing a letter to his doctor, but it is none the less charming. One would like to see the eminent R.A. (he became R.A. in 1860) "standing knee-deep among rushes, and hob-nobbing with the 'Frog-bit,'" although it would have assisted the lay mind had he written "Hydrochares" before "Morsus Rancæ," or, better still, have given its more common name of "Frog-bit." I suppose he thought that to a man of science that was hardly necessary. Having lived most of his life, however, amid the hops and flowers of Surrey and Kent, he would naturally take much interest in the small productions of Nature.

Artists adorn their letters in various ways—some at the commencement, some at the conclusion. Here is one instance of each. It is so many years since Lord Beaconsfield, then plain Benjamin

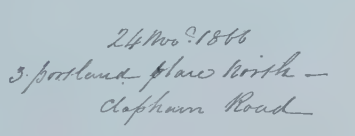


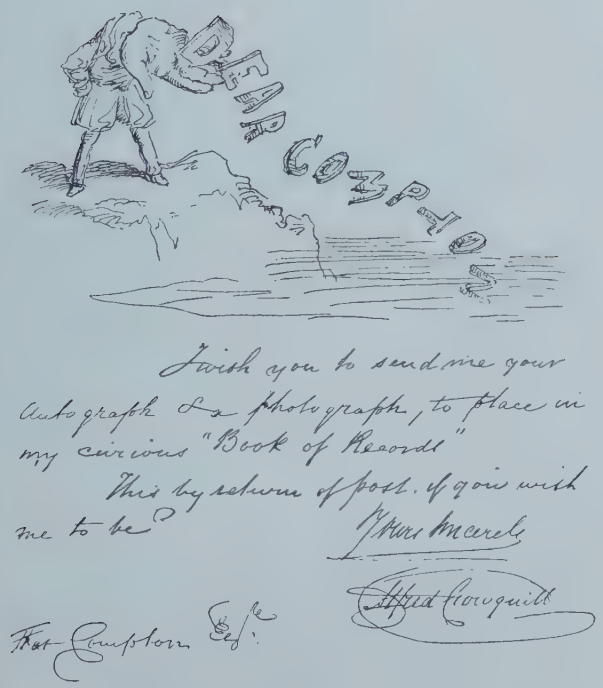
BIRKET FOSTER'S LETTER



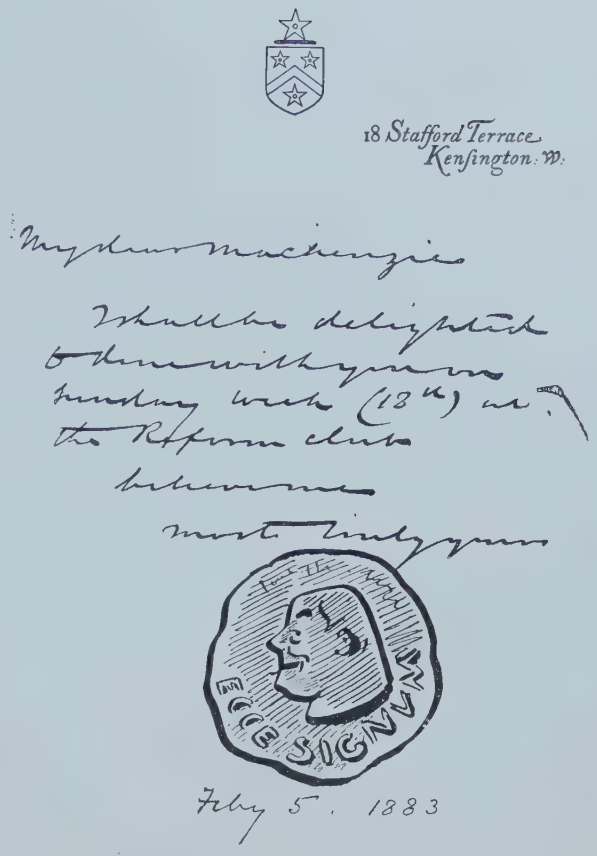
JAMES HOOK'S LETTER

Disraeli, and struggling to make for himself a name and position, was mixed up in journalistic enterprises, that it will almost surprise readers who may have forgotten his connection with the paper called by the comprehensive name of "The Press," and in conducting which he was assisted by Mr. Francis, Mr. Samuel Lucas, and Mr. D. T. Coulton, to learn that between 1825 and 1830 he was also associated with Theodore Hook, a rising young artist named Alfred Henry Forrester, and others, in producing a series of papers under the title of "The Humourist" in Colbourn's Monthly Magazine. This young artist, then between twenty and twenty-five years old, assumed the *nom de plume* of "Alfred Crowquill," and soon became well known as "an artist in black and white." "Punch," "The Illustrated London News," and other periodicals gladly accepted his work, but as a limner and illustrator of books he was for many years *facile princeps*, as some thirty or forty volumes bear witness. He fell a victim to the mania of autograph collecting, and here is his letter *demanding* that of the late Mr. Henry Compton, the well-known impersonator of Shakespeare's clowns. What he calls





"ALFRED CROWQUILL'S" LETTER

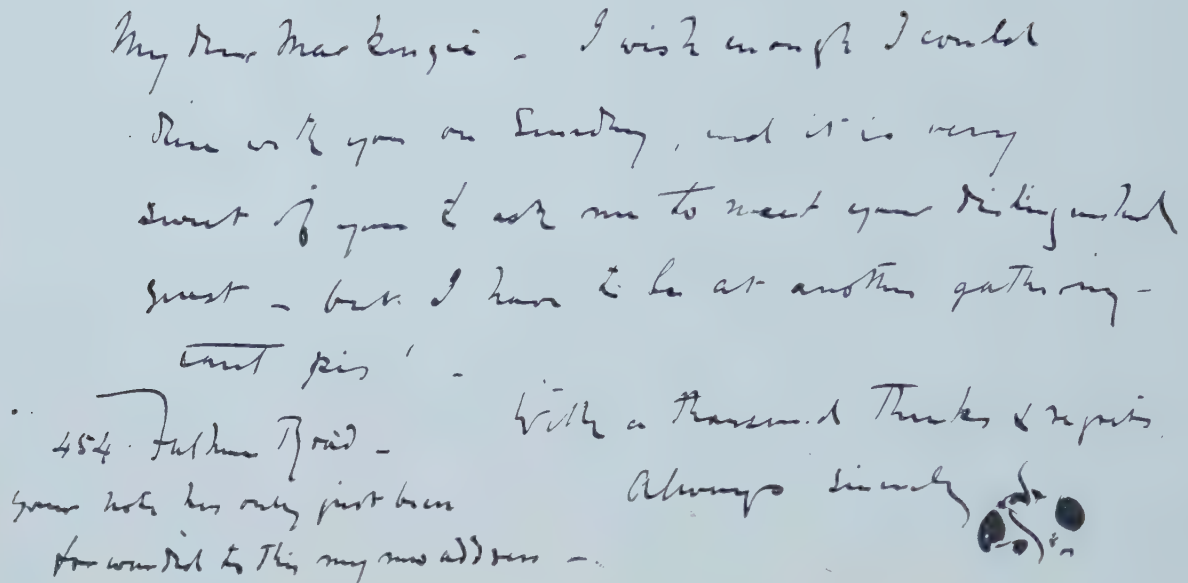


LINLEY SAMBOURNE'S LETTER

his "curious book of records" must have been very interesting.

Here is an example of what lovers of the first Tom Hood will remember he called "a tail piece." I do not know whether Mr. Linley Sambourne meant this to be taken as a sign manual, a fancy portrait, or a correct likeness; if the latter, I am free to own I do not think he has caught the expression of the original as well as he does those that appear weekly in the pages of "Punch." This is a somewhat different signature from those that appeared on his first sketches in "our only comic journal," as well as from those that he uses now that he occupies a seat at the famous "round table," and has proved himself a worthy successor to Sir John Tenniel, both of which I give.

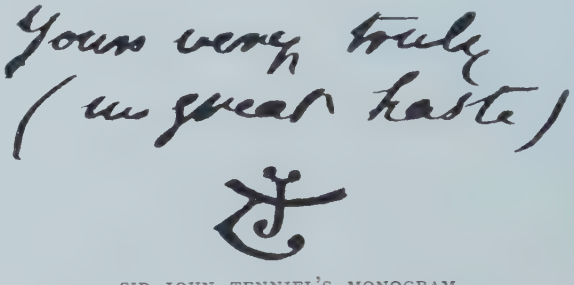
Here is another instance of finishing a letter with a "sign manual," and one that is perhaps not quite so well known. Of the genius of James Abbott McNeill Whistler there can be no doubt. Born in America in 1834, London for the great part of his life was his home, and in it he gained his reputation as a painter, etcher, and critic. In one biography he is described as "in oil painting a master exquisite but rare." In another "his skill in etching has gained



WHISTLER'S LETTER WITH BUTTERFLY SIGNATURE

for him a position among etchers that is even higher than that which he holds as a painter." While opinions differ as to his powers as an artist, his "nocturnes," "symphonies," and "arrangements," though sometimes showing a "sacrifice of form to colour impressions," always command good prices —a fair test of appreciation. To the general public he is, no doubt, almost as well known by his trenchant criticisms, his sparkling repartees, and his numerous actions at law. His suit for libel against Mr. Ruskin—another master of strong language—for saying "I never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face," in which, though gaining the verdict, he was only awarded for damages "the smallest coin in the realm," which he always afterwards wore on his watchchain, the vindication of his position in the pamphlet *Art and Art Critics*, his powerful brochure with the taking title, *The Gentle Art of Making Enemies*, and his action over a portrait of Lady Eden, which, sooner than deliver at the price offered, he absolutely destroyed, bear out these points. The letter given above, which is a reply to an invitation to meet Oliver Wendell Holmes at dinner, is signed with a modification of his initials J. M. W., and which is known as the "Butterfly," though the resemblance to that beautiful member of creation is not easy to trace, but which is responsible for the name "Papilio Mordens" given him by Mr. Underdowne, Q.C., at a public dinner.

Another method of increasing the interest in letters would be to sign them with a monogram or fancy initial that has become famous, such as the following by Sir John Tenniel, with the monogram that appeared for so many years on the "Punch" cartoon,

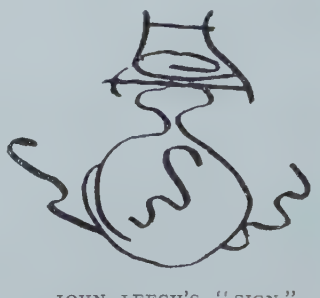


SIR JOHN TENNIEL'S MONOGRAM

or the well-known signs used also in "Punch" by John Leech or Richard Doyle. Here is the familiar bottle containing the "leech" of the former as it appears on the cover of his recently published Life, and which is called by Mr. F. G. Kitton in his biographical sketch a "rebus," and also as it so frequently appeared on his pictures, and also that of Doyle first used on "Punch's" well-known title-page, and in use ever since, with the bird illustrating "Dicky," the familiar abbreviation of his Christian name.

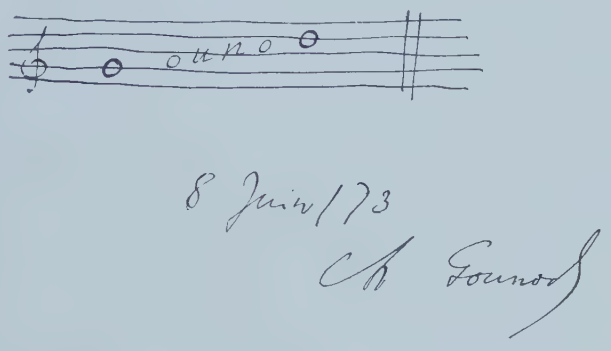


RICHARD DOYLE'S MONOGRAM



JOHN LEECH'S "SIGN"

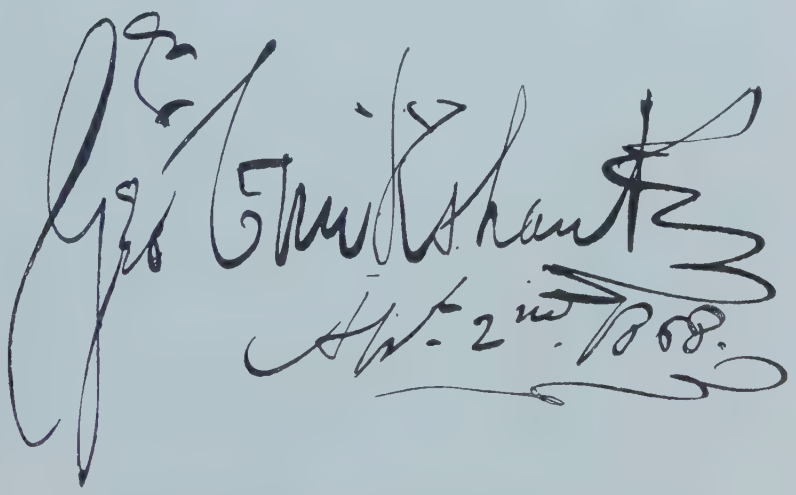
It is not, however, artists alone who could illustrate their letters with what may be called "professional touches," or to quote a phrase frequently used in a famous trial a few years ago "invest them with artistic merit." Here, for instance, is an example of caricaturist, whose picture, *The Worship of Bacchus*, fills so prominent a place in so many public Halls. "How do you make your 'k's,' Mr. Cruikshank?" said I to him one day. "Oh! thus," he replied, and taking up a pen wrote



GOUNOD'S AUTOGRAPH

a signature by the well-known composer Gounod, which by its very quaintness adds much to the charm of the autograph.

Here is another by the veteran artist and this signature. His ordinary signature was, if I may be allowed to use the expression in connection with so eminent a temperance advocate, more "sober."



CRUIKSHANK'S AUTOGRAPH SIGNATURE

James and Caroline Watson and their Work

By W. G. Menzies

ENGRAVING in England in the eighteenth century would have been the poorer for several reasons had James McArdell remained in the country of his birth instead of coming to England and founding that wonderful new school of engravers which culminated in the fine work of William and James Ward. This alone is perhaps sufficient reason for print collectors of the present day to revere his name, but there is another reason almost as cogent, that is the fact that during his comparatively brief period of activity he instructed others in that art in which he was so successful, so that after his untimely decease they were able to still give to the world plates engraved with all the delicacy and perfection that distinguished those done by their master. Of these apt pupils one of the chief was undoubtedly James Watson, who at a very early period showed a taste and a desire to become a great engraver which no obstacle could retard. He, too, like McArdell, was of Irish birth, being born in Dublin in 1740, and at a very early age he came to London and enlisted under the banner of his great compatriot. That he possessed talent soon became evident, and so well did he succeed that at the age of twenty-four he became his own publisher, having become in the meantime a distinguished member of the Society of Artists. Thenceforward his career was one long success; the work executed between the years 1765 and 1780 being especially noteworthy. In fact, his finished and delicate style gives him the right to be considered one of England's finest mezzotint engravers.

Unfortunately he was not to live the allotted span, his death taking place in 1790, when he had just reached the age of fifty.

Thoroughness was one of James Watson's sovereign qualities, and where many of his fellow-workers having completed a plate would remedy defects by judicious retouching, he, rather than issue a plate which had given him any dissatisfaction, would straightway commence an entirely new one. This fact causes the collection of his engravings to be attended with some difficulty, for one will find impressions of what are apparently the same plate, but in reality are from different plates altogether.

During the twenty or thirty years which covered James Watson's artistic career he engraved nearly two hundred plates, about fifty being after paintings by Sir Joshua Reynolds. He was especially successful in engraving those subjects in which mothers are represented with their children, and one has only to examine such a print as the *Duchess of Marlborough with her daughter Caroline*, or that of *Elizabeth Duchess of Manchester* playing with her son, who is portrayed as Cupid, to discover with what admirable taste and skill he executed such plates.

Though greatly associated with his Reynolds' plates, he also engraved plates after the work of many other artists. Paintings by old masters such as Van Dyck and Rubens were on occasion the subject for his scraper, whilst prints after Gainsborough, Read, Cotes, West, Kettle, and Zoffany were also executed by him. He also engraved a few subject pictures, chiefly after Frans Hals, Metzu, and other Dutch painters.



COUNTESS OF CARLISLE BY J. WATSON, AFTER REYNOLDS

One of his finest plates is that of *Mrs. Abington* as *The Comic Muse*, after Reynolds, in which the charming features of that famous actress are reproduced with unerring skill and taste. Another magnificent female portrait is that of *Miss Polly Jones*, after the painting by Catherine Read, whilst others are *Mary Panton*, *Duchess of Ancaster*, *The Countess of Carlisle* and *Caroline Colyear*, *Lady Scarsdale with her Son*, all

after Reynolds, and *Miss Anne Elliot*, the famous beauty, as "Juno," after Kettle.

In his male portraits he was equally successful, and amongst them one will find plates after Reynolds's portraits of *Dr. Johnson*, *Edmund Burke*, and *Henry Woodward* the actor, and fine renderings of such portraits as Gainsborough's *Richard, Viscount, afterwards Earl Howe*, West's *Hon. Robert Monckton*, the American General, and Zoffany's portrait of *Andrew Drummond*, founder of Drummond's Bank.

In fact, whether he was engraving the portrait of a famous beauty, that of a famous statesman, or that of an actor, the same subtle skill was apparent, the workmanship being distinguished by both delicacy and perfection, whilst there was seldom, if ever, any evidence of supplementary work. Many of his prints were printed in brown ink, which greatly added to the soft velvety effect that he so successfully attained.

When publishing for himself, his plates were issued from his shop in Craven Buildings, Drury Lane, whilst later others were published at Queen Anne Street, Oxford Road, 134, New Bond Street, and by Boydell, Sayers, and others.



DUCHESS OF MANCHESTER BY JAMES WATSON, AFTER REYNOLDS

James Watson's talent as an engraver was inherited to a remarkable degree by his daughter Caroline, who showed such remarkable aptitude, especially with the stipple point, that her father spent much time in teaching her the technicalities of his profession. That his

labour was not in vain is evidenced by the position his daughter's work now holds in the estimation of collectors. Though best known to fame as a stipple engraver, she did not confine herself to this popular method, executing under her father's guidance several plates in mezzotint, while at a later period she even practised aquatint.

She was appointed engraver to Queen Caroline, and though there is little doubt that she obtained the position to a certain extent owing to favouritism, she displayed such undeniable talent that it became a permanency. The paintings of Hoppner, Reynolds, Cosway, and Shelley were all made subjects for her skill with the stipple point; her work, especially when employed in reproducing a miniature, displaying a most wonderful delicacy.



HON. MRS. STANHOPE BY CAROLINE WATSON, AFTER REYNOLDS

Her plates in stipple were many, amongst the more notable being those of *Lord and Lady Kinnoul*, *The Woronzow Children*, *The Pelham Family*, after Cosway, "*Viola*," *the Goddess of Wisdom*, and *Lady Elizabeth Foster*, after Downman.

The Pelham plate is of considerable rarity, and according to Dodd the plate was either lost or destroyed, though Mrs. Frankau states in her book *Eighteenth Century Colour Prints* that it was withdrawn by the family.

Caroline Watson was born in 1760, and died in 1814, only a few years before William Say sounded the death knell of mezzotint by making a mezzotint upon a steel plate.

Her stipple prints rank with those of Bartolozzi, J. R. Smith, Tomkins and Burke, and Le Blanc catalogues no fewer than one hundred and fifty-three portraits by her hand, which by no means represents the whole of her work.

The prints reproduced are in the possession of Mr. F. B. Daniell.

LIST OF THE PRINCIPAL PRINTS SOLD SINCE 1900.

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
				£ s. d.
Abington, Mrs.	Reynolds ...	1901	m.	199 10 0
Abington, Mrs.	Reynolds ...	1902	m. 1st st.	220 10 0
Abington, Mrs.	Reynolds ...	1907	m. p. b. l.	285 0 0
Abington, Mrs., "The Comic Muse" ...	Reynolds ...	1902	m. 1st st.	231 0 0
Abington, Mrs., "The Comic Muse" ...	Reynolds ...	1903	m. p. b. l.	262 10 0
Abington, Mrs., "The Comic Muse" ...	Reynolds ...	1902	m. 2nd st.	21 0 0
Amherst, Sir Jeffrey	Reynolds ...	1907	m. before alteration of inscription	6 0 0
Ancaster, Mary, Duchess of	Reynolds ...	1907	m.	5 5 0
Barry, Mrs.	Kettle	1905	m. 1st st.	6 6 0
Bingham, Lady	Kauffman ...	1907	m. 3rd st.	8 10 0
Bosville, Miss	Reynolds ...	1905	m.	5 5 0
Bosville, Miss	Reynolds ...	1902	m. e. l. p.	21 0 0
Bouverie, Mrs., and Children	Reynolds ...	1901	m.	60 18 0

Title.	Artist.	Date.	Remarks.	Price. £	s.	d.
Bouverie, Mrs., and Children	Reynolds	1902	m. 1st pub. st.	96	12	0
Boynton, Lady Mary	Cotes	1907	m.	24	0	0
Boynton, Lady Mary	Cotes	1901	m. 1st st.	31	10	0
Bridges, Lady Frances	Cotes	1907	m. 1st st.	28	7	0
Buccleuch, Duchess of	Reynolds	1901	m. 1st pub. st.	315	0	0
Bull, Mrs.	Pyne	—	m. p. b. l.	1	10	0
Bunbury, Mrs. Henry	Reynolds	1901	m. 1st pub. st.	92	8	0
Bunbury, Mrs. Henry	Reynolds	1902	m. 1st pub. st.	168	0	0
Burke, Edmund	Reynolds	1903	m. 1st st.	63	0	0
Busby, Dr. R.	Riley	1906	m.	9	9	0
Carlisle, Countess of	Reynolds	1901	m.	87	3	0
Carlisle, Countess of	Reynolds	1904	m. 2nd st.	84	0	0
Carpenter, Lady Almeria	Reynolds	1907	m. early proof	46	0	0
Cholmondeley, Mrs.	Reynolds	1907	m. undescribed state	5	5	0
Collier, Mrs.	Reynolds	1905	m. p. b. l.	11	11	0
Cornwallis, Jemima, Countess	Reynolds	1907	m.	8	10	0
Cornwallis, Jemima, Countess	Reynolds	1902	m. 1st pub. st.	19	19	0
Coventry, Barbara, Countess of	Reynolds	1907	m. engraver's proof	29	0	0
Coventry, Barbara, Countess of	Reynolds	1902	m. p. b. l.	37	10	0
Cumberland, Duchess of	Reynolds	1907	m. before alteration of date	36	0	0
Cumberland, Duchess of	Reynolds	1902	m. 1st st.	141	15	0
Cumberland, Duchess of	Reynolds	1902	m. 2nd st.	47	5	0
Cunliffe, Miss	Cotes	1906	m. 1st st.	7	17	6
Elliot, Miss	Kettle	1902	m. 1st st.	35	14	0
Fish, Miss Charlotte	Reynolds	1907	m. 1st st. before Bowles address	11	0	0
*Foster, Lady Elizabeth	Downman	1901	colour-print	60	18	0
*Foster, Lady Elizabeth	Downman	1907	m.	16	5	6
*Foster, Lady Elizabeth	Downman	1896	m. o. l. p.	13	5	0
Garrick, David	Reynolds	1901	m.	80	17	0
Gideon, Lady	Reynolds	1905	m.	4	4	0
Granby, Marquis of	Reynolds	1907	m. p. b. l.	3	3	0
Greenway, Miss	Reynolds	1901	m.	75	12	0
Greenway, Miss	Reynolds	1904	m. 1st st. b. l.	61	19	0
Hamilton, Rachel	Cotes	—	m.	2	4	0
Hall, Mrs., as "Euphrosyne"	Reynolds	1902	m. p. b. l.	16	5	6
Hall, Mrs., as "Allegro"	Reynolds	1907	m. p. b. l.	38	0	0
Hall, Mrs., as "Allegro"	Reynolds	1903	m. 1st st.	42	0	0
Hardinge, Mrs.	Reynolds	1902	m. 1st pub. st.	199	10	0
Hervey, Hon. Augustus	Gainsborough	1906	m. 1st st.	77	14	0
Johnson, Samuel	Reynolds	1906	m.	6	16	6
Jones, Polly	Reynolds	—	m. proof, 1st st.	3	15	0
Lascelles, Mrs., and Child	Reynolds	1907	m.	1	1	0
Manchester, Duchess of, and Son	Reynolds	1901	m. 1st pub. st.	115	10	0
Marlborough, Caroline, Duchess of, and Daughter	Reynolds	1907	m. p. b. l., cut	5	5	0
Marlborough, Caroline, Duchess of, and Daughter	Reynolds	1905	m. 1st st.	31	10	0
Melbourne, Lady, and Son	Reynolds	1905	m. 1st st.	12	12	0
Molineux, Lady	Reynolds	—	m. p. b. l.	2	15	0
Moore, Miss, as "Lucinda"	Falconet	1904	m.	38	17	0
O'Brien, Miss Nelly	Reynolds	1902	m.	29	8	0
O'Brien, Miss Nelly	Reynolds	—	m.	204	0	0
O'Brien, Lady Susan	Cotes	1902	m. 1st st.	105	0	0
O'Brien, Lady Susan	Cotes	1907	m. 3rd st.	9	0	0
Paine, James, and Son	Reynolds	1906	m.	2	2	0
Price, Miss	Reynolds	1905	m. 1st st.	10	10	0
Proctor, Lady	West	1906	m.	5	5	0
Reynolds, Sir Joshua	Reynolds	1906	m. p. b. l.	6	10	0
Richmond, Charles, Duke of	Romney	1905	m. 1st st.	6	0	0
Richmond, Charles, Duke of	Romney	1906	m. proof	3	3	0
Sacrifice to Hymen	Reynolds	1906	m.	3	15	0
Scarsdale, Lady, and Son	Reynolds	1907	m.	12	0	0
Sefton, Belle, Countess of	Reynolds	1906	m.	1	10	0
*Sergius, Prince and Princess	Reynolds	1906	m. proof	4	10	0
Spencer, Georgiana, Countess	Reynolds	1901	m.	81	18	0
Spencer, Viscountess, and Daughter	Reynolds	1903	m. 1st st. b. l.	273	0	0
Stanhope, Lady	Reynolds	1907	m. p. b. l.	102	0	0
Stanhope, Lady	Reynolds	1905	m. 1st st.	52	10	0
*Stanhope, Hon. Mrs., as "Contemplation"	Reynolds	1905	m. p. b. l.	17	0	0
*Stanhope, Hon. Mrs.	Reynolds	1896	m. 2nd st.	3	10	0
Strawberry Girl	Reynolds	1903	m. 1st st.	178	10	0
Suffolk, Countess of	Read	1904	m.	52	10	0
Waldegrave, Maria, Countess	Reynolds	1907	m.	5	10	0
Wales, George, Prince of, and Prince Frederick	Read	1906	m. 1st st. b. l.	4	14	6

* Those prints marked with an asterisk are by Caroline Watson.

Round the Book Shops

"Bibliotheca Pretiosa," issued by Messrs. Sotheran & Co., is a catalogue which many a book collector will peruse with pleasure, though it is to be feared that a feeling of envy will be aroused as page after page reveals rarities, the acquisition of which is only possible to the really wealthy collector. Some idea of the remarkable value of this collection can be gathered from the fact that though consisting of only about 600 items their value in the aggregate is no less than £40,000. Such a total, though large, is scarcely to be wondered at, when in the Shakespearian section alone there is a matchless set of the first four folios all remarkable for their size and choice condition; first editions of Milton, Defoe, Walton, and Spenser; and a perfect copy, probably unique, of Caxton's *Golden Legend*, 1483. Of this last-named work only thirty copies are known to exist, all more or less imperfect. No perfect copy has apparently ever appeared at auction. As for the Shakespeare folios, it is almost unnecessary to state how every year it is becoming increasingly difficult to obtain a set in any condition, owing to their steady absorption by the New World, to which all the most interesting copies have of late been exported; and it is well known that quite recently a set crossed the Atlantic for the record sum of £10,000.

One of the most interesting items in Mr. Bertram Dobell's catalogue is a unique volume containing William Wordsworth's own copies of his earliest publications, with many manuscript alterations in his own hand, and also Coleridge's *Fears in Solitude*. The volume contains "Descriptive Sketches," two copies of "An Evening Walk," and "Fears in Solitude," all of which are, of course, of excessive rarity. They are, too, all uncut, and this fact adds greatly to their value from a collector's point of view, whilst their importance and value to the *litterateur* can hardly be over-estimated.

An interesting memento of Charles Lamb is included in Mr. Frank Holling's latest catalogue, consisting of an album containing original autograph contributions by Charles Lamb, as well as others by Tom Hood, and some thirteen water-colour and pencil drawings. The verses by Lamb are very characteristic, and in the last line, "Remember, William, He is but a Fly," may be seen his inveterate proclivity for punning. It may be added that the signature to several of the contributions is doubtless that of Thomas Westwood, with whom the Lambs lived at Enfield for a time, and whose character is so admirably delineated by Lamb in a letter he wrote to Wordsworth in 1827.

The original copy of the New Testament used in the Central Criminal Court, Old Bailey, is a volume that should appeal to the collectors of relics of crime. It forms an interesting item in Messrs. A. Maurice & Co.'s catalogue, in which it is fully described. Well thumbed and bearing every evidence of long use, it is bound in old calf with an iron cross on the front cover, whilst both covers are lettered, "Sessions House, Old Bailey," and have the city arms impressed.

The work of the Aldine Press has, it is true, lost much of its one time favour with the collector; but, nevertheless, a fine Aldine is still a desirable possession in the estimation of many collectors. Such a volume is a copy of the second edition Colonna's *Hypnerotomachia Poliphili*, issued by the Press in 1545, which figures in Messrs. J. & E. Bumpus's latest catalogue. It is considered one of the most singular books ever written, and in addition to its literary interest it possesses great artistic attraction on account of the beauty of the woodcuts after the designs attributed to Giovanni Bellini. There must also be noted in the same catalogue what is described as the finest copy of *Sketches by Boz*, 1837-9, that has occurred for sale for many years. 27 of the plates are enlarged reproductions of the etchings in the first edition, the remaining 13 are here issued for the first time.

Mr. Bernard Quaritch's January catalogue, like its predecessors, is distinguished for the number of rarities it contains in all branches of literature. In the sporting section, for instance, there are fine copies of many of Alken's most notable works, including a copy of the first issue of *Ideas*, the rarest of all Alken's books. Before copies of this work had time to circulate, the stock of this first issue was partly destroyed by fire. By utilising some undamaged plates and reprinting others, a small and inferior second issue was brought out, copies of which are bound up in oblong folio, not, as were those of the first issue, in upright folio. Even copies of the second issue are very rare. A notable item in another section is a large collection of Arundel Society Publications.

We have also received catalogues from Messrs. Ellis, Messrs. Farmer & Son, Kensington; Mr. William Glaisher, High Holborn; Messrs. Myers & Co., High Holborn; Mr. H. W. Glover, Leadenhall Street; Mr. G. H. Brown, Edgware Road; Messrs. Bull & Auvache, Bloomsbury. Birmingham: Mr. William Downing, Mr. A. J. Featherstone, Messrs. Holland Bros., Mr. James Wilson, Mr. John Hitchman. Edinburgh: Mr. David Johnstone, Messrs. Douglas and Foulis, Mr. William Brown, Mr. R. W. Hunter, Mr. John Grant. Manchester: Messrs. W. N. Pitcher & Co., Mr. Albert Sutton. Bath: Messrs. B. & J. F. Meehan, Mr. H. Cleaver. Bristol: Mr. Walter Nield, Messrs. James Fawn & Son. Exeter: Mr. Commin, Messrs. S. Drayton & Sons. Cambridge: Messrs. Deighton Bell & Co., Messrs. Galloway & Porter. Dumfries: Messrs. Anderson & Son. Oxford: Messrs. Parker and Son. Liverpool: Mr. W. M. Murphy. Taunton: Messrs. Barnicott & Pearce. Reading: Messrs. Smith.



PORTRAIT OF MADAME HUET
ENGRAVED BY DEMARTEAU
AFTER J. B. HUET



Brussels Lace

By M. Jourdain

THERE is at present no information as to the date when the manufacture of Brussels lace began. In the eighteenth century it was famous, as Lord Chesterfield wrote in 1741, as the place "where most of the fine laces are made you see worn in England." The Béguinage was a great centre for lace-making, and English travellers often visited to buy lace.* In 1756 a Mrs. Calderwood, who visited it, gave an account of the process of lace-making. "The manufacture is very curious," she writes; "one person works the flowers. They are all sold separate, and you will see a very pretty sprig for which the worker only gets twelve sous. The masters who have all these people employed give them the thread to make them; this they do according to a pattern, and give them out to be grounded; after which they give them to a third hand, who 'hearts' all the flowers with the open-work. That is what makes the lace so much dearer than the Mechlin, which is wrought all at once."†

Thus half-way through the eighteenth century some special characteristics of Brussels work—the low rate of wages, the division of labour, and the *specialization* of lace-workers on some branch of this work, the domination of the "masters"—is already established.

Brussels pillow lace is, as Mrs. Calderwood writes, not made in one piece on the pillow; the réseau ground is worked in round the pattern which has been *separately* made.‡ "Thus the long threads that form the *toilé* of Brussels lace of all dates always follow the curves of the patterns, while in other Flemish laces these strands are found to run parallel to the edge the whole length of the lace, and *to pass* through the pattern into the réseau ground."§

There are two sorts of toilé, one the usual woven texture, as of a piece of cambric, the other a more open arrangement of the threads, which is used for shading effects.

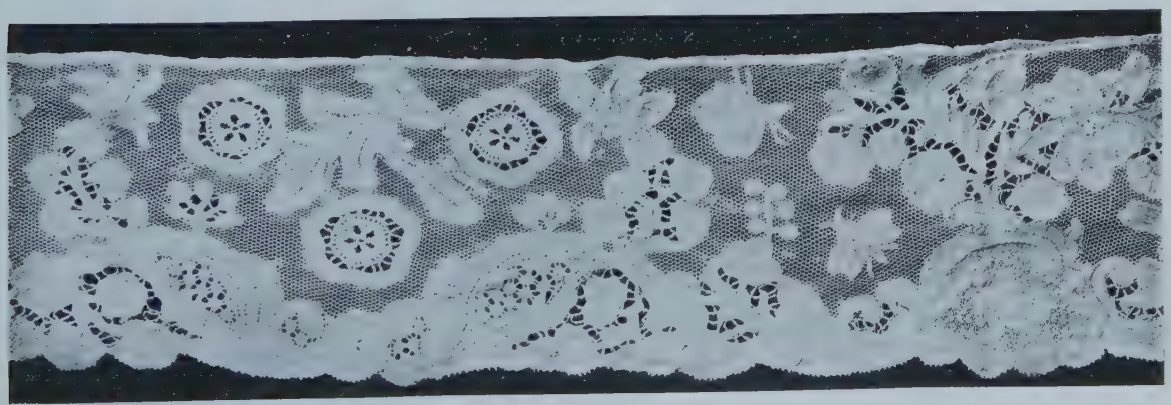
Relief is given to certain details of flowers and fibres of leaves by a flattened and slightly raised

* "We went to the Béguinage Convent to buy lace."—Letter of Elizabeth Viscountess Nuneham, 1766. *Harcourt Papers*, vol. xi.

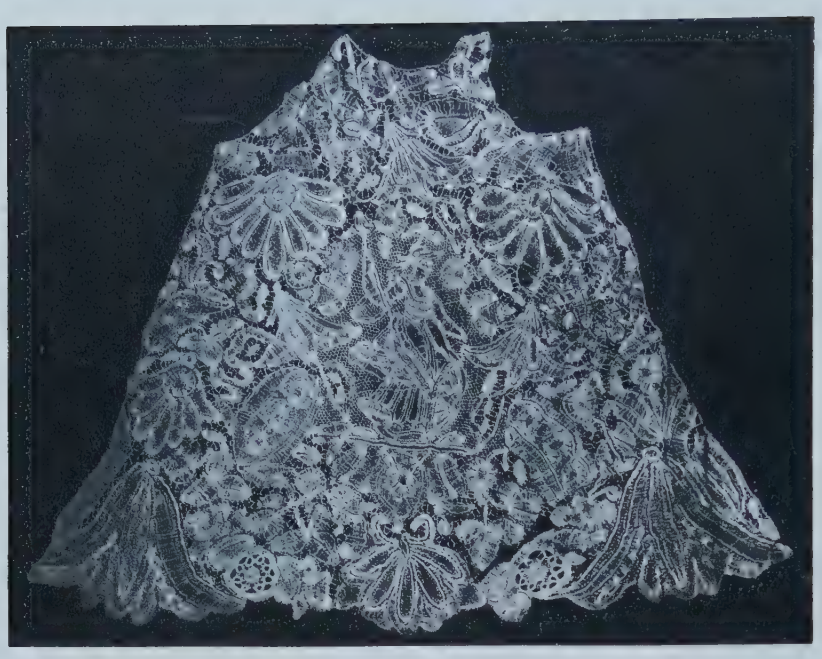
† *Mrs. Calderwood's Journey through Holland and Belgium*, 1756.—Printed by the Maitland Club.

‡ In old Brussels lace the ornament was worked on the pillow into the ground. Later, and at the present time, the flowers are applied to or sewn in the ground. Sometimes they are sewn on to the ground.

§ *Point and Pillow Lace.*—A. M. S.



BRUSSELS EARLY 18TH CENTURY (PILLOW-MADE)



BRUSSELS BEGINNING OF 18TH CENTURY KUNSTGEWERBE MUSEUM, DRESDEN

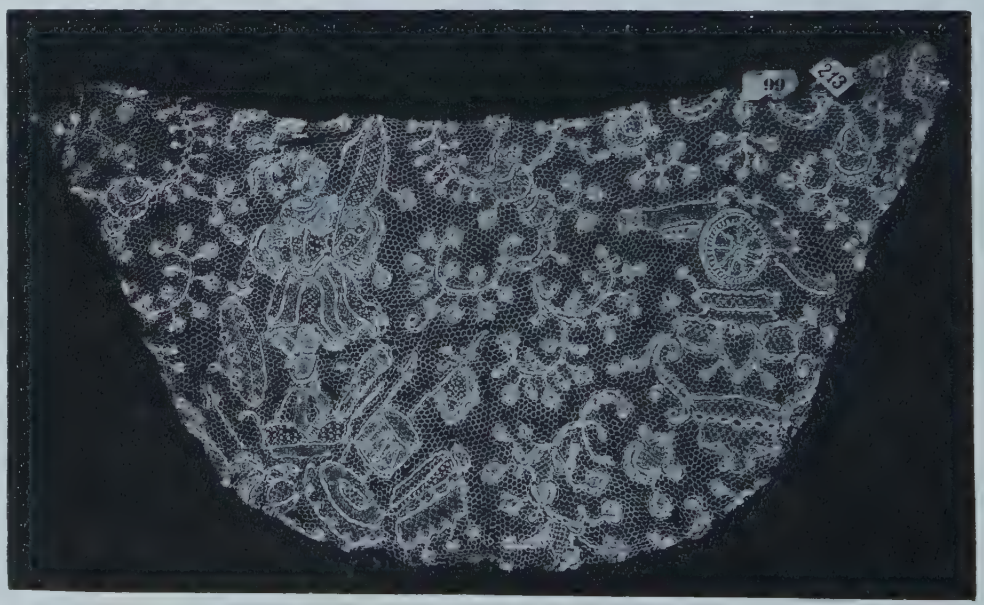
plaited cordonnet. A slight modelling is imparted to flowers by means of a bone instrument, which gives concave shapes to petals, leaves, and other ornaments.

There were two kinds of ground used in Brussels lace—the *bride* and the *réseau*. The *bride* was first employed, but was already discontinued in 1761, and was then only made to order.* Sometimes the bride and réseau were combined. †

The ground used in Brussels lace is of two kinds —needle-point and pillow. The needle-point réseau is made in small segments of an inch in width, and from seven to forty-five inches long, joined together by a stitch long known as "fine joining," consisting of a fresh stitch formed with a needle between the two pieces to be united. The needle-ground is stronger, but three times more expensive than the pillow, which has a hexagonal mesh, of which two sides are made of four threads plaited four times, and four sides of two threads twisted twice. Since machine-made net has come into use, the *vrai réseau* is rarely made, save for royal orders. Of course, lace-makers, so skilful as those of Brussels, occasionally made experiments with other grounds, such as the star-meshed réseau; but this is uncommon.

Brussels needle-point was introduced into that city about 1720, evidently in imitation of the Alençon fabric, which it closely resembles in pattern and general effect. The Brussels needle-point, however, is not so firm and precise, the toilé is of looser make than the French work. The button-hole stitched cordonnet — a distinguishing feature of Alençon—is replaced by a single thread ‡

‡ In the needlepoint laces of Brussels the cordonnet is *generally* only a thread, but in some few cases it is covered with button-hole stitches, as in Point d'Alençon.



FRAGMENT OF BRUSSELS PILLOW LACE (EARLY 18TH CENTURY), SHOWING FRENCH INFLUENCE IN THE DESIGN MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

* *Dictionnaire du Citoyen*, 1761.

† "Une coëffure à une piece d'Angleterre bride et réseau."—*Comptes de Madame du Barry.*



BRUSSELS PILLOW LACE BEGINNING OF 18TH CENTURY MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

or strand of threads. The Brussels needle-made réseau is made with a simple looped stitch.* The earliest Brussels needle-points were grounded with this needle-made réseau, but much of the best needle-point is grounded with the more familiar pillow-made "droschel." The Alençon "modes" are rendered with great accuracy. In this kind of mixed lace the cordonnet is usually a single moderately thick thread. In a specimen in the Dublin Museum, the cordonnet is like that of Alençon lace, button-hole stitched, but the stitchery is not very close or regular.†

The processes are assigned to different hands, who

* "Le point d'aiguille de Bruxelles fait pour imiter le point d'Alençon est loin d'avoir sa solidité et son travail artistique. Pour imiter la brode qui donne tant de cachet au point d'Alençon et qui est fort longue à faire, on l'a remplacée dans le point d'aiguille de Bruxelles par un gros fil passé dans les mailles pour entourer le dessin." — *Histoire du Point d'Alençon. Mme. Despierres.*

† No. 40, Dublin Museum.

work only at their own special department, the first termed:—

(1) Drocheleuse (Flemish, drocheles), makes the vrai réseau.

(2) Dentelière (kantwerkes), the footing.

(3) Pointeuse (needlewerkes), the point à l'aiguille flowers.

(4) Platteuse (platwerkes), the plat flowers.

(5) Fonneuse (groundwerkes) is charged with the open-work (jours) in the plat.

(6) Jointeuse or attacheuse (lashwerkes) unites the different sections of the ground together.

(7) Striqueuse or appliqueuse (strikes) is charged with the sewing (application) of the flowers upon the ground.*

"The pattern † is designed by the head of the fabric, who, having cut the parchment into pieces, hands it out ready pricked. The worker has no reflections to make, no combinations to study; the whole responsibility rests with the master, who selects the ground, chooses the thread, and alone knows the effect to be produced as a whole." "The same design," writes Peuchet, "was never executed twice; continual variations were introduced." ‡

The fineness of thread used in Brussels lace is almost a fable. "It is made of the flax grown in Brabant, at Hal and Rebecq-Rognon. The finest quality is spun in dark underground rooms, for contact with the dry air causes the thread to break, so fine is it as almost to escape the sight. The thread-spinner closely examines every inch drawn from her distaff, and when any irregularity occurs, stops her wheel to repair the mischief. A background of dark paper is placed to throw out the thread, and the room so arranged as to admit one single ray of light upon the work." § ||

Representation of objects naturalistically treated is one of the characteristics of Brussels work. In eighteenth century specimens accurately rendered leaves and flowers—in especial the pink and the

* *History of Lace. Mrs. Palliser.* † *Ibid.*

‡ "Le dessin est le premier objet de son attention; il (le fabricant) le varie continuellement et ne fait executer le même une seconde fois . . . il en détache les fleurs en les piquant d'un millier d'épingles pour faciliter aux ouvrières la lecture du dessin, et les mettre à portée de l'exécuter avec exactitude. C'est lui qui juge des fonds les plus convenables pour faire ressortir les fleurs du dessin, pour donner à la dentelle l'éclat et la finesse."

§ *History of Lace.—Mrs. Palliser.*

|| Thread spun by machine in England from Belgian flax is much used now in Belgium. It has, however, never arrived at the fineness of that made by hand, and frequently in it there are traces of cotton, which depreciate its quality.



CRAVAT END, BRUSSELS PILLOW LACE, 18TH CENTURY IN THE POSSESSION OF MISS JOSEPHS



BRUSSELS LACE (PILLOW-MADE) DATED 1720 MUSÉE DES ARTS DÉCORATIFS, BRUSSELS



CRAVAT END OF BRUSSELS LACE (PILLOW MADE) 18TH CENTURY

tulip and the rose—insects and birds are the main components of the design.*

In larger and more important pieces of the last years of the seventeenth and the beginning of the eighteenth centuries, the structure of the design is most elaborate, and figures, "subjects," and every variety of plant-form are most skilfully rendered. In a flounce given by Madame de Maintenon to François de Salignac de la Mothe Fénélon, who was consecrated Archbishop of Cambray in 1695, the ground is of *brides picotées.*† In the two later specimens in the Musée des Arts Décoratifs in Brussels (one of which is dated 1720, while the other belongs to the early eighteenth century), a centre of the réseau ground contrasts with the surrounding border of brides picotées. The cravat-end in the possession of Miss Josephs is entirely grounded with the réseau.

The two specimens from the Musée des Arts Décoratifs are very wonderful pieces of work. The dated piece (1720) represents the Invention of the Cross by Saint Helena, whose robe is carried by an Eastern attendant. The second piece represents the pope, seated under a canopy presenting or receiving a document from a lady who kneels before him. His train is borne by an Eastern attendant, and her crown by a lady who stands behind her. The work upon the costumes is remarkable. Among the scroll work are angels blowing trumpets, and others beating drums.

During the reign of Louis XV. Flemish pillow-lace was much affected by the French court, and was almost preferred to point d'Alençon. This produced a certain French style of design in Brussels to meet this demand. In large designs, figures, whimsical devices, and mottoes were introduced. Some of the details are graceful and ornamental; others, again, are misshapen. There is a distinct reflection of French mannerisms in Brussels of that period,‡—the balanced designs of repeated similar groups of fragmentary floral sprays, the valanced canopy, the royal attributes, cupids, pillars, etc., and the waved bands or ribbons dividing the design into compartments, and worked with very varied modes.§

* À Gênes, à Milan, à Venise, les dentelles au fuseau moins fines de matière se reconnaissent surtout aux détails de la composition. L'ornement y reste plus conventionnel et, lorsque les personnages et les animaux y apparaissent, ils sont d'expression allégorique. Le même genre de dentelle au fuseau fabriqué à Bruxelles ou en France contiendra des détails plus réalistes, les personnages y porteront le costume contemporain, les animaux y seront représentés sous la forme active."—*Le Musée Historique des Tissus de Lyon. R. Cox, Lyon*, 1902.

† Victoria and Albert Museum, 755-'90.

‡ And again at a later date, when a number of lace makers left France for Belgium after the French Revolution. To-day the influence of French design is as strong as ever.

§ The Brussels pillow-renderings of various modes, used in French needlepoint, the Argentan hexagonal mesh, the réseau rosacée, star-devices, etc., are very close and skilful.

Brussels Lace

In the last years of the seventeenth and in the early part of the eighteenth century, ornamentation in the Chinese style, fantastic zig-zag forms, pagodas, and Indian or Chinese figures were introduced—a reflection of the taste that demanded negro attendants, and oriental lacquer plaques inlaid on furniture. The Chinese influence may have received an impetus from that Siamese embassy which is said to have brought over many specimens of Chinese lacquer work as presents to Louis XIV.

Two specimens of the Louis XV. period belonging to Mme. Doistau and the Comtesse Foy, which were lent to the Exposition Internationale of 1900 at Paris, are good examples of this exotic style. Mme. Doistau's piece (which is pillow lace) is a square cravat end, showing motifs of pagodas, and the long-tailed crested bird that so often accompanies them. The point lace belonging to the Comtesse Foy shows the influence of the design of Dresden china in the little kiosks, the minute landscapes, rocks and rivers, among which are huntsmen and dogs chasing stags.

Brussels in the late eighteenth century followed French laces in the change that took place on the accession of Louis XVI., when design became "thinner," and the lace appeared to be mostly réseau, bordered with a stiff rectilinear border of conventional design, the ground powdered with little detached flowers, sprays, and later spots and rosettes.

In the early nineteenth century pseudo-classic style of ornaments then in vogue in France influenced Brussels design. The introduction of machine-made net, upon which Brussels bobbin-made flowers were applied (Brussels appliqué), also had an influence upon design.

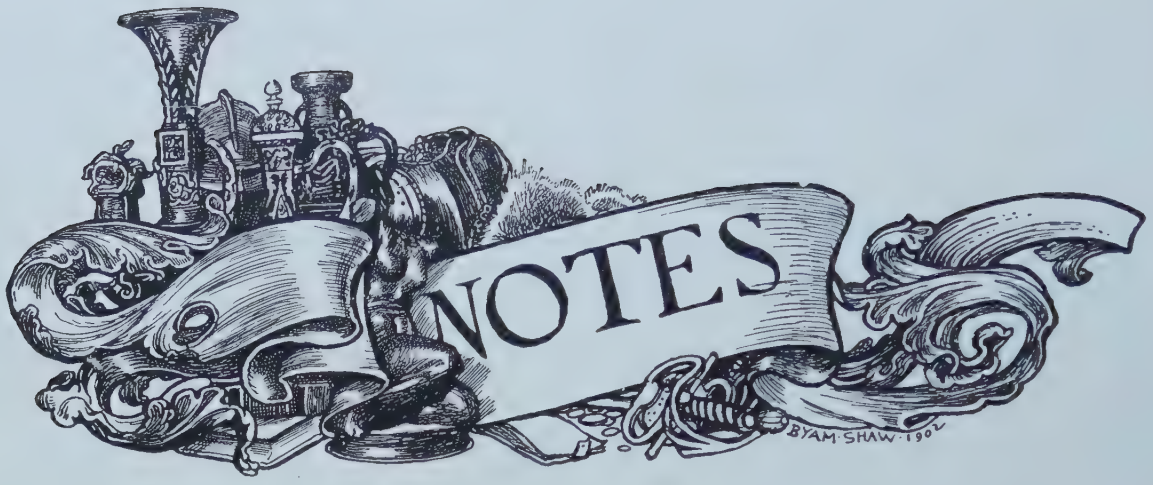
In France the term Point d'Angleterre is used for Brussels lace. This is somewhat confusing, as *Point d'Angleterre* was a term applied in the late seventeenth century to a variety of Flemish pillow lace, of which the design was in imitation of the scroll patterns of point lace of that date. Flanders lace was worn almost exclusively during the reign of Charles I. and the Commonwealth, and in 1662 an Act was passed by the English Parliament, alarmed at the sums of money expended on foreign goods, prohibiting the importation of all foreign lace. The English lace makers endeavoured to improve the national fabric by inviting Flemish lace makers to settle in England, and establish a manufacture there,* but when this scheme proved abortive they adopted the simpler experiment of smuggling in Brussels lace, and selling it under the name of Point d'Angleterre —a term which, like Point d'Espagne and "Flat Spanish," relates to the country that consumed it rather than that which produced it.

This fact is corroborated in a memorandum by the Venetian ambassador to the English court in 1695, who states that Venetian point is no longer in fashion, but "that called English point, which, you know, is not made here, but in Flanders, and only bears the name of English to distinguish it from the others." The name Point d'Angleterre is used nowadays, however, of a variety of Brussels lace, with many open fillings of the *bride* variety.

* Peuchet gives a somewhat different account. "Lés fabricans Anglais, pour favoriser les premiers essais de leurs manufactures, achetaient beaucoup de dentelles de Bruxelles qu'ils vendaient à toute l'Europe sous le nom de point d'Angleterre."—*Dictionnaire Universel de la Géographie Commerçante*, 1799.



BRUSSELS, 18TH CENTURY (PILLOW-MADE) CLUNY MUSEUM



A Portrait by Lorenzo Lotto

THE treasures of the galleries and museums of Italy have lately grown so considerably that it is becoming daily more difficult to follow this happy movement, which is at last rejuvenating the collections of this country, which threatened to become fossilised. Among the recent acquisitions one of the most important, and worthy of more notice than has been taken of it, is that of a portrait by Lorenzo Lotto, which has recently been added to the famous Venetian Galleries. Curiously enough the galleries of Venice did so far not possess any work by this great pupil of Gian Bellini, who is, and will ever be, after Titian and Giorgione, the most significant personality of the Venetian school.

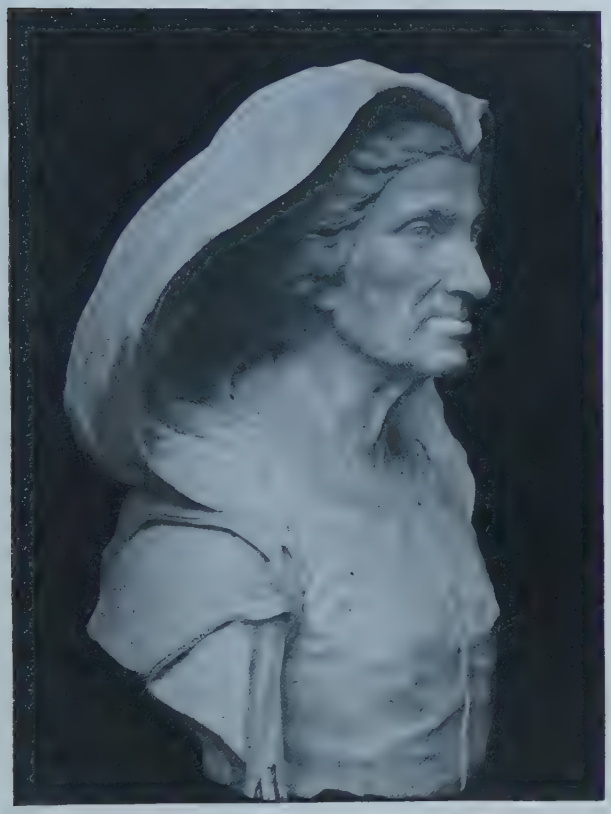
The portrait now on view in the beautiful Venetian collection, in the so-called Sala dei Bonifaci, represents a man of mature age, who by his costume is proclaimed a Venetian magistrate. In this canvas, as in the best of his best period, Lotto reveals the great skill he achieved in his art, as well as the profundity of his sentiment. In his portraits—and the one under discussion is one of the finest examples—appears, far more than in his compositions and often mediocre conversation pieces, the real essence of his art, the deep and melancholy problem of life and of the things created. If the person here depicted does not incline his head woefully towards one shoulder in a manner peculiar to Lotto, or plucks with a gesture of desolation the petals of a rose and of some jasmine blossoms, this portrait nevertheless is profoundly melancholy and sad in the vague look of the eyes, the bitter expression round the mouth, and the whole tonality of the colouring.



PORTRAIT BY LORENZO LOTTO VENICE GALLERY

As in his most famous works, Lorenzo Lotto reveals in this picture the whole integrity of his personality, which appears like an oasis of sweet sadness in all the exuberant and careless joyousness of Venetian painting. Lotto, the master of perpetual suave sadness, the man of the *restless mind*, as

he wrote of himself—Lotto has endowed his portraits with a delicate poetry derived perhaps from Giorgione, but perhaps even more profound, more intimate, more sincerely felt. The new picture in the Venice Gallery, formerly in the collection of the Counts Carradori of Recaati, belongs to the master's happiest age, to the period when he produced grand work in the Marches, where he left a profusion of the treasures of his palette. With advancing age his art declined, but he had already filled Italy with so many brilliant canvases, and risen to such fame as to justify Titian's salutation: "O Lotto, good like goodness itself, and like virtue virtuous."—A. J. Rusconi.





SEVENTEENTH CENTURY BUST OF AN OLD LADY — BORGHESE GALLERY, ROME

Three seventeenth century works of art have recently been added to the Borghese Gallery in Rome, which six years ago became the property of the nation—a beautiful marble bust, and two small pleasing landscapes by Patel *fils*. The life-size bust represents an old lady with a large veil—similar to the one to be seen in the portraits of Donna Olympia Pamphili—which is thrown back from the top of her forehead, and falls in ample folds upon her shoulders, forming a kind of niche for her inclined head. The costume and the style of the work recall vividly the middle of the seventeenth century, the Roman baroque school of sculpture, which was so dominated by Gian Lorenzo Bernini, that all other contemporary artists appear insignificant. If this bust cannot be assigned to Bernini, it must certainly be attributed to one of his best followers, whose name cannot at present be ascertained, since the artistic style of this bust does not exactly correspond with any of theirs.

New Works at the Borghese Gallery in Rome

The realism of this portrait is so pronounced as to be almost photographic. The flabby lips, which, no longer supported by the crown of the teeth, sink into the gums; the sunken eyes with their tired look; the fleshless neck, the wrinkled skin of which can scarcely hide the cartilage of the trachea; and, above all, the flabby relaxed muscles of the wonderful thorax under the covering stuff—all this is rendered with most impressive mastery and truth.

We do not know the identity of the old lady and the origin of this work. But we cannot be far wrong in supposing that, placed in a niche, the bust formed part of a tomb monument. This theory is still

further confirmed by the presence of an iron ring attached to the back of the bust, by the fact that this back is not properly finished, and by the consideration that the whole outline follows an elliptical line, so as to fit into an oval niche. It has been suggested that the bust belonged originally to the little mural monument which Bernardino Petrinochi had erected in 1683 in the church of S. Maria del Popolo, Rome, to his mother Vincenza Danesi, who died in 1682 at the age of sixty-eight. But although the size of the bust corresponds with that of the now empty niche, and the woman's age with that of the portrait, no decisive argument has been brought forward to prove that the bust was at one time in that marvellous Roman church. The government paid £240 for the bust.

The two landscapes by Patel jun., acquired for the same gallery for the modest sum of £64, have a far greater interest than their intrinsic value, since their author is a rather rare master, who is represented in very few galleries outside France, and, I believe, in no English or Italian gallery. Of Patel *père* as well as of Patel *fils*, landscape painters both, and imitators of Claude Lorraine, the records are so scanty that we can scarcely distinguish between their works. There is considerable uncertainty about some of their works as to whether they are to be attributed to the father or to the son. But no such doubt exists about the two little pictures here reproduced, first of all because they are signed A. P. Patel, which initials appear to refer to Patel *fils* (Pierre Antoine?), who is also known as *Patel le tué*, rather than to the father (Pierre?), and secondly because they are dated 1687, that is to say, eleven years after the elder Patel's death.

The composition of these pictures, which are smaller than the pages of this magazine, cannot be called very original, in so far as it is a mere variation



LANDSCAPE BY A. P. PATEL BORGHESE GALLERY, ROME

of the *motifs* of Claude, who exercised so great an influence upon his contemporaries. But full praise must be given to the technique, which recalls a little that of Adam Elsheimer, of Frankfurt; to the fresh and lively sense of nature; and, above all, to the manner in which the painter has rendered all the minute details of his scenes. If the figures are not very correct in drawing, and suggest the studio pose, the buildings, the ground, and the trees are painted with a miniaturist's loving care and patience, which dwell upon every branch and caress every leaflet. The colour, too, is very pleasing: the tonality of the masses of foliage that represent the whole rich scale of greens that blend in sweet harmony with the luminous pure opalesque sky, which over the far horizon softens the contours, veils the forms, and



Drawn by H Alken

Engraved by R Havell

covers the tones with the haze of atmosphere. At the Borghese Gallery, close to a rich series of landscapes by Patinier, Brill, Salvator Rosa, Ossembeck, Swanevelt, "Velvet" Breughel, etc., the two small landscapes by one of the Patels have found a suitable position which invests them with increased interest. —E. M.

TOGETHER with the works of art above described, the Borghese Gallery has re-entered into possession of two superb sculptures by Bernini, which, until some years ago, were in this collection, but were removed when, in 1891, the works which were not tied by entail were disposed of. Among them were the two busts of Cardinal Scipio Caffarelli Borghese, the famous nephew of Paul V. Bought for £400 by the Italian Government, they were assigned to the Venice Gallery, but as since then the Borghese collection has become State property, it was suggested that Bernini's busts should be returned to their original home, a wish which has now been fulfilled.

Bernini's Busts of Cardinal Scipio Borghese

There are two of these busts, identical in form, because, according to Bernini's contemporary, Baldinucci, the artist discovered on finishing the first version that a streak in the marble was noticeable across the forehead and temples, which gave the face a disagreeable aspect. In a few nights of feverish work Bernini produced his copy so as to present to the Cardinal together with the defective bust another perfect one. Baldinucci relates that the prelate, much disturbed at the sight of the first bust (which is here reproduced), was filled with joy when the second copy was produced to him; but if he had judged with the eye of an artist, and not with that of a patron, he would have found that the second version, though according to the artist's intention it should have been identical with, or even finer than the first, turned out to be inferior as regards energy of touch and expressiveness—which is easily explained, if one considers that Bernini created in the first, and merely copied in the second, and that a free and ardent genius, like the great seventeenth century master, must needs fall below his best when he has to adapt and to limit himself to the faithful mechanical reproduction of a model.



LANDSCAPE BY A. P. PATEL BORGHESE GALLERY, ROME

The bust is a masterpiece, perhaps the most splendid example left to us by Bernini in the field of portraiture. Never did he succeed better in making marble yield the character of muscle, flesh, texture, and expression, as in this truly living presentment of Cardinal Borghese. With the return of the two busts to the famous Roman palace, Cardinal Scipio has taken possession again of the old house

which was his constant abode during his lifetime; and Bernini has extended the frontiers of his realm — I say Bernini's realm, because within the walls that hold the *David*, the *Æneas and Anchises*, the *Apollo and Daphne*, the bust of Paul V., and the portraits of Cardinal Borghese, the artist who created them rules more absolutely than a sovereign.— E. M.



CARDINAL SCIPIO BORGHESE BY BERNINI

The Farrier's Shop
By Paul Potter

THE characteristic example of the work of that short-lived genius, Paul Potter, which we reproduce in the present number, is one of the few pictures from the famous Kann Collection that have come to our shores, and at present is on view at the exhibition of Old Masters at Burlington House. Though the painting of the faces is somewhat coarse, the sky and landscape are characteristic of the beautiful work of the artist, the large luminous clouds which cover the blue sky in parts, and the plain in the background where cattle are browsing, being especially fine in treatment.

Paul Potter died at a very early age, and consequently genuine examples of his work are extremely rare, and though there are many canvases which bear his name, the number of genuine works in private collections is very small.

At different periods this picture, which is reproduced by permission of Messrs. Duveen Brothers, has figured in the J. Ph. de Monté, L. J. Nieuwenhuys, Comte de Perregaux, and Madame Autran collections.

A Blind Girl of Rome
By Gaugain after Northcote

THOMAS GAUGAIN, the engraver of the charming colour-print which we reproduce in the present number, ranks high in that great army of engravers in stipple that made the latter half of the eighteenth century the golden age of stipple engraving. Like many others of his craft, he was of foreign birth, but coming to England at an early age, he adopted the profession of painting, soon forsaking it, however, for the stipple-point. For nearly thirty years he practised the art, executing many fine prints, one at least of which is held to be equal to any done by his more notable *con reres*. This is *An Airing in Hyde Park*, engraved after Dayes, which makes a pair to Soiron's *Promenade in St. James's Park*. Others of importance are *Louisa*, after Morland, *The Bird-Catcher*, and *The Showman*.

IN our January number we reproduced a charming portrait of Madame Huet, from a print by Demarteau, after J. B. Huet. We now reproduce another portrait of this charming woman by the same artist and engraver. We also include as a plate another of our series of winter coaching scenes, depicting the Liverpool Mail in difficulties near St. Albans. It is an excellent example of R. Havell's engraving after that prolific sporting artist's work, Henry Alken.

Burlington Art Miniatures
Parts I. to V.
1s. 6d. net each part. Fine Art Publishing Co.

ANY attempt to popularise the masterpieces of the great painters deserves hearty support, especially if it is presented in such an attractive form as the portfolios of art miniatures produced by the mezzogravure process by the Fine Arts Publishing Co. In a series of twenty portfolios, it is the publisher's intention to reproduce two hundred of the finest paintings in the chief English and Continental galleries. The first five include the pictures of His Majesty the King, the Wallace Collection, the National Gallery, the Louvre, and the Luxembourg, whilst later the chief galleries in Italy, Germany, Russia, and elsewhere will be issued.

Old China
By J. W. Blacker
"London Opinion" Curio Club
1s. net.

To the long series of inexpensive books for collectors that have been issued during the past few years must now be added the admirable little volume from the pen of Mr. J. W. Blacker, entitled *The A B C of Collecting Old China*, the first of a series to be issued by the "London Opinion" Curio Club. The constantly increasing army of collectors interested in old china has already caused many interesting little volumes to be issued at prices undreamt of in the days when Chaffers's *Keramic Gallery* and similar works were first published, but we think the present volume, fully illustrated and extending to about 150 pages, is the last word in cheap book making.

Of the manner in which Mr. Blacker has succeeded in his task of telling the amateur how to identify old china, one cannot say more than to advise all those who are interested to secure the book and profit by the excellent advice which the author has to offer regarding the chief English factories and their work.

The Dover Pageant

Among the historical pageants of recent date, that of Dover, which takes place from July 27th to August 1st, will stand pre eminent. There are few towns which occupy a more prominent position in English history than Dover. From the most remote ages it was the site of a British camp and town, and it forms the starting point of the famous Watling Street, the Roman road to London. The key-notes of the Dover Pageant will be "Dover, the key of England, the sea, and its connection with France." The scenes to be represented will commence with legendary Dover in the time of King Arthur. William the Conqueror will cross the stage. King John, Edward I., and Henry V. will pass with other kings, queens, noblemen, etc., historically connected with the town. The organiser of the pageant is Mr. Louis N. Parker, whose name is a guarantee of historical accuracy and magnificence of the spectacle. The pageant is under the patronage of their Royal Highnesses the Prince and Princess of Wales, the noblemen and gentlemen of Kent and adjoining counties, the Maires of Calais, Boulogne, etc., the Burgomasters of Antwerp, Bruges, Ghent and Ostend, and the Mayors of all Kentish towns.

A beautifully illustrated pamphlet containing some details of the pageant and the town of Dover will be sent free on application to the Secretary, Pageant House, Dover.

Protection of Copyright

A decision of great importance regarding the protection of copyright in paintings in the United States has just been arrived at by the Supreme Court at Washington, the highest Court of Appeal in the States. This decision ends a law-suit which has for a number of years been carried on by the Berlin Photographic Company (of Berlin, London, New York, and Paris) against the American Tobacco Co. and the American Lithograph Co., who had reproduced Dendy Sadler's well-known picture, *Chorus*, of which the Berlin Co. held the copyright.

What made the case most aggravating was that the offenders were well aware that the copyright belonged to the Berlin Photographic Co., but they insisted that this copyright had no value in the States (although it was duly entered at Washington) because the original painting, when exhibited at the Royal Academy in London, did not bear an inscription to the effect that the copyright belonged to anyone. They further claimed that according to American views the exhibition in a public gallery made a picture public property. The case for this reason touched a vital point, and had to be brought up through the various stages of the Courts until the Supreme Court of the United States decided in favour of the rightful owners of the copyright.

The Supreme Court declared that the public exhibition of a painting does *not* amount to a publication within the meaning of the Statute, and that the copyright notice which has to appear on the reproductions need not be on the original painting.

By this decision an uncertainty which has hitherto prevailed and led to many law-suits—and still more to a great number of unpursued cases of infringement just on account of this uncertainty—has for once and all been removed, and a security achieved of the greatest value to all English painters and fine art publishers.

Dr. Hofstede de Groot's Edition of "Smith's Catalogue Raisonné" (Macmillan & Co.)

The editor of this new edition, of which the first volume has now been published, has done an amazing amount of real hard work, and all who are students of Dutch art owe him an incalculable debt. But it is to be regretted that, having done so much, he did not continue his labours a little further. In saying this we have no desire to complain because the lists of pictures are incomplete. To have made them anything like complete would have been an impossibility. It would, of course, be possible for any widely-travelled connoisseur to mention a few good pictures that have

been omitted; but the most learned student of the topography of Dutch painting will find mention in this book of scores of pictures of which he had no previous knowledge. It is the incompleteness of several of the notices that make up the lists of which we venture to make complaint. The editor has left out in some cases descriptions, and in many more cases the dimensions of pictures, when these could have been added with very little trouble. He has also omitted in many cases the prices realized by pictures at recent public auctions. And these details, as the editor himself tells us, are of very great importance to the collector, to the dealer, and to the critic.

It would not have been difficult, for example, to have obtained the dimensions of Nos. 54, 183, 289, 413, 489, 497, as well as of several others, in the list of Jan Steen's works. Moreover, it is scarcely fair to give some of the prices realized by pictures sold recently at Christie's and elsewhere, whilst omitting others. When a dealer has picked up a real bargain, it may involve some hardship to him to publish the price that he paid for his picture; but the hardship becomes an injustice if, in the case of a picture by the same master bought at about the same time—and equally cheaply—by a rival dealer, the price is withheld.

There are, of course, some small errors, though they are very few in number considering the character of the work. Most of those that were to be found in the German edition have been corrected. On the last line of page 21, "Sir J. M. Stirling" ought to read "Sir J. Stirling Maxwell." On page 31, "Jesmond Cottage, near Manchester," ought to read "Jesmond Cottage, near Newcastle-on-Tyne." The name of a town in Sweden appears as "Vanas," "Wanas," and "Wanâs." We do not pretend to know which is the right form. Mr. Albert Levy's name is sometimes spelt "Levi," and Montagu House appears as "Montague House."

We may add that No. 29 in the list of Metsu's works left Lord Ashburton's collection long before the remaining portion of this great collection was sold to a Bond Street syndicate, as did No. 528 in the list of Jan Steen's pictures, and No. 255 in the list of Gerard Dow's paintings. No. 291 in the list of Steen's works now belongs to a London collector, as does No. 312 in the list of P. de Hooch's pictures, and another P. de Hooch, *The Dancing Dogs*.

"The Collector." Volume III. (Horace Cox)

THE price of Volume III. of *The Collector* is 10s. 6d. net, not 5s. as given in the review in our last number. Volumes I. and II. are 5s. net.

Books Received

Who's Who, 1908, 10s. net; *The Writers' and Artists' Year-book*, 1908, 1s. net; *Who's Who Year-book*, 1908, 1s. net. (A. & C. Black.)

"The New Medieval Library": *The Chatelaine of Vergi*, by Alice Kemp Welch; *Of the Tumbler of Our Lady*, by Alice Kemp Welch, 7s. 6d. each net. (Chatto & Windus.)

A Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century. Based on the Work of John Smith. By C. Hofstede de Groot, 25s. net. (Macmillan & Co., Ltd.)

A Family Chronicle, Derived from Notes and Letters selected by Barbarina, the Hon. Lady Grey. Edited by Gertrude Lyster, 12s. net. (John Murray.)

Notes on the Earlier History of Barton-on-Humber, Vol. II., by Robert Brown, F.S.A., 15s. (Elliot Stock.)

Early Woodcut Initials. Selected and annotated by Oscar Jennings, M.D., 21s. net. (Methuen & Co.)

Decorators' Symbols, Emblems, and Devices, by Guy Cadogan Rothery, 3s. (The Trade Paper's Publishing Co.)

Catalogue of Books Printed for Private Circulation. Collected by Bertram Dobell and described by him, 4s. 6d. net. (Published by the Author.)

Essays on Art, by John Hoppner, R.A., edited with an introduction by Frank Rutter, 2s. 6d. net. (Francis Griffiths.)

Svenska Porträtt I Offentliga Samlingar, by N. Sjöberg. (Hasse W. Tallbergs Förlag, Stockholm.)

Botticelli, by R. H. Hobart Cust, M.A.; *The Brothers Van Eyck*, by P. G. Konody; *Bell's Miniature Series of Painters*, 1s. net each. (G. Bell & Sons.)

Das Miniatur-Porträt, by A. Kende-Ehrenstein, Mk. 3. (Halm & Goldmann, Leipzig and Vienna.)

The Year's Art, 1908, edited by A. C. R. Carter, 3s. 6d. net. (Hutchinson & Co.)

A Modern Antique, by Riccardo Nobili, 6s. (W. Blackwood and Sons.)

Chats on Violoncellos, by Olga Raester, 3s. 6d. net. (T. Werner Laurie.)



ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

***Books.*—"Boccaccio's Decameron," printed by Isaac Iaggard for Matthew Lownes, 1625.**—10,177 (Guernsey).—This is the first English translation of Boccaccio, and is a book of considerable value. So many details make a difference to the value, however, that it is impossible for us to say without seeing your copy. You do not say how many caricatures there are in your *Book of Caricatures*. A volume containing about sixty sold for £7 10s. at Hodgson's rooms last month. Your *Ancient Costumes* is worth about 25s. to 30s., and *The Tyburn Calendar* about 10s. Your *Costumes de la Chine* is another book we must see to value, as your description is so vague. The other works on your list are of trifling or no value.

"Othello," 1687.—10,206 (Ipswich).—Your description is insufficient. Please copy out the title-page exactly. If yours is really the 1687 edition, it should have the words "Revised by John Dryden," or "Re-written by John Dryden" on the title.

"Illustrations to Waverley Novels."—10,149 (Reading).—Your two volumes are not worth more than 15s. The complete work extends to four volumes.

"Galeni Pergameni," 1538.—10,153 (Frodsham).—This work is worth about £2 2s. Hooker's *Ecclesiastical Polity*, 1724, about 5s.

"Airy Nothings," by Olio Rigmaroll, 1825.—10,246 (Hythe).—Being the second edition, your copy would not realise more than about £4. The first is worth between £7 and £8.

Ackermann's "Repository of Art," 1816.—10,425 (Rhyl).—All the books on your list, except *London and County Residences*, are valuable, and require inspection to be accurately priced. The *Repository of Art* may be worth £8 to £12.

Bentley's "Illustrated Record," 1816.—10,387 (Curragh).—This book is worth about 26s. *Perrier's Statuary* is a work of no importance, worth at the most 10s. Your copy of *Lodge's Portraits* is evidently the quarto edition, and unbound is worth from £6 to £8.

Bible, 1805.—10,499 (Crewe).—Your Bible is practically of no value.

***Clock.*—Repeater by John Hallifax.**—10,735 (Bath).—The repeater clock depicted in your photograph is worth about £8 10s. The maker flourished during the reign of George II.

***Coins and Medals.*—Roman Coin.**—10,421 (Swanage).—The little brass coin of which you send us rubbings was issued by Gallienus, Emperor of Rome, A.D. 254-268. It is quite common, and its commercial value is nil. Your 18th century wafer seal is worth about 5s.

Silver Medal.—10,440 (Binsted).—Your medal is certainly scarce, but you have been misinformed as to the number struck. It is worth about 30s.

***Engravings.*—"Boyhood's Reverie," after Sir Thomas Lawrence, by Samuel Cousins.**—10,456 (Blundellsands).—Your engraving is the last *state* of *Master Lambton*, and is worth £3 to £4. The others you describe are of little value.

"Lady Charlotte Fitz-William," after Reynolds, by McArdell, and "La Signorina Zamperini in the character of Acchina," after N. Hone, by J. Finlayson.—10,204 (Russell Square).—Your two mezzotints are worth about £1 each.

Prints by Gillray.—10,428 (Brentwood).—The prints you mention are only worth 4s. or 5s. each.

"Cries of London."—10,482 (Hull).—It is next to impossible to say the value of your coloured prints without seeing them. Coloured copies of the *Cries of London* can be bought in every town in England for a few shillings each, but they are not the original engravings. The latter are extremely rare, and a complete set has been sold for £1,000 in the auction-room. Everything depends upon the "state," however, and a poor set might fetch under £100.

"The Morning of Life," etc.—10,462 (Botley).—There is not much demand for the three prints you mention, and we do not think you would get more than £1 for them.

Prints published by Bowyer.—10,401 (Dublin).—The prints in your list are of very trifling value.

"Elizabeth Castlehaven," after Van Dyck, by Lombart.—10,146 (Wealdstone, R.S.O.).—This print is worth from 16s. to £1. What size are your Morland prints?

"Epsom, 1836," by Chas. Hunt, etc.—10,406 (Abergavenny).—These old sporting prints are in good demand, but genuine ones are very rare. If fine, the Epsom set would be worth £30 to £36, and *The First Steeplechase on Record*, by Alken, about £20 to £25. The etchings you describe have very little commercial value.

"Verlag," after Domenichino, by Bahmann.—10,119 (Fulham).—Your engraving is of very small value.

"Palamon and Arcite" and "The Death of Arcite," after Hamilton, by Bartolozzi.—10,292 (Fulham).—These engravings are worth about 50s. each.

"Crossing the Brook," after H. Thomson, by W. Say.—10,505 (Sherborne).—Your colour-print, if a fine original impression, should realise from £12 to £16.

"Father Paul Disturbed," etc.—10,345 (Melksham).—We must know further particulars about your prints to value them. Please say sizes, and names of painters and engravers.

"Age" and "Infancy."—10,502 (Scarborough).—These are not very important plates. They are worth approximately £5 the pair.

"Contadine Family Prisoners with Banditti."—10,813 (Thorne).—Your print is of no special value.

***Furniture.*—Oak Table-Chair.**—10,444 (Carnarvon).—Your oak table-chair is 17th century. It is a rather uncommon piece of furniture, and its market value should be about 6 to 8 guineas.

Clock, etc.—10,215 (Birmingham).—The long-case clock you mention is not very valuable. A clock of this character usually sells for about £3 10s. to £4. Your description of your oak bureau is too vague for our expert to be able to form an opinion. Your knife-box is apparently Chippendale period. The average market value is about 2 guineas.

Oak Cabinet.—10,432 (Lawrence).—The object shown in your photograph is one that cannot be judged accurately without proper inspection. Our expert's opinion, formed only upon the photograph, is that it is an old Spanish treasure chest of the 17th or 18th century. Such pieces, though interesting and possibly greatly valued when in private hands, have very small auction-room value, and generally fetch a few pounds only.

Chippendale Chairs.—10,258 (Worcester).—Your five Chippendale chairs should realise about 15 guineas.

Furniture — (*continued*) — **Continental Dole Cupboard.**—10,136 (Stalbridge).—Your cupboard is probably Italian, or from Brittany, and worth about £10 10s.

Late Sheraton Chairs.—10,251 (Oxford).—The chairs, of which you send us sketch, are of the late Sheraton type, *i.e.*, early 19th century. We presume they are of mahogany. They are worth about 30s. each.

Chippendale Elbow-Chair.—10,188 (Didsbury).—Your elbow-chair is of the latter part of the 18th century. It is of Chippendale design, but severely plain, and its value is not more than 3 or 4 gns.

Sheraton Inlay and Veneer.—10,311 (Rochester).—Some of the finest work of this period was done on white wood.

Objets d'Art.—**Samplers.**—10,415 (Duxford).—From your description, your samplers appear to be good early ones. The first, dated 1684, is worth about £5, and the undated one about half as much.

Wooden Busts.—10,479 (Cobham).—The busts of which you send us photographs are very curious. Our expert has seen others similar, and the only solution he can offer is that the openings are made to contain relics. The faces appear to be old English, but the work has a Continental look. It is possible that they may have been specially carved for an English family by a French or Italian artist early in the 17th century.

Italian Bronze.—10,323 (Chorlton-cum-Hardy).—Your bronze appears in the photograph you send us to be of fine quality, and is probably Italian of the 18th century. Of course, no opinion is definite without seeing the original; but we should say the value of the bronze is about £30 to £40.

Sheffield Plate Wine Strainer.—10,365 (Newlands).—This is a common article, worth about 15s. to £1.

French Snuff-Box.—10,333 (Bushey Heath).—Your French snuff-box, with design on lid in pressed wood, is evidently an 18th century piece. It is worth about 25s.

Brass Inkstand and Candlestick.—10,278 (Stanraer).—The brass inkstand and candlestick shown in your photograph are of 18th century or early 19th century period. Their market value is about 30s. The letter weight, which is 19th century, is not worth more than 10s.

Pottery and Porcelain.—**Chinese Jar.**—10,405 (Cheltenham).—Your Chinese jar appears from the photograph you send us to be powder blue, with gilt decoration, and it is, no doubt, about two hundred years old. Its value depends upon the quality, which does not show in a photograph; but we should say it is certainly worth £25, or perhaps more.

Nankin Blue and White Vases.—9,903 (Frodsham).—The photograph you send is so bad that we cannot form any idea of the value of your vases. If a dealer has offered you £50 for them, however, he must have a fairly good opinion of them, and it would pay you to have an independent valuation, such as suggested in your letter.

Chinese Teapot.—10,478 (Regent's Park).—Your teapot is evidently modern Canton ware, and quite common. The set, with cups and plates in padded basket, is not worth more than about £2 5s.

Worcester Figures.—10,448 (Ilkley).—The figures you describe are modern Worcester, dating about 1862. They have no value from a collector's point of view, but as second-hand decorative pieces the pair would be worth 30s.

Chinese Crackle Vase.—10,167 (Weymouth).—Your vase of Chinese crackle ware is probably 17th century, though it is naturally impossible for us to be quite sure without seeing it. If so, its value would be about £15.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

1299 (Vacoas).—Mrs. Oliphant's maiden name was Wilson (not Oliphant as stated), having been a daughter of Francis Wilson by Margaret, his wife, *née* Oliphant. She married her cousin, Francis Wilson Oliphant, son of Thomas Oliphant, of Edinburgh. The authoress died at Windsor, and was buried at Eton (not Wimbledon).

1304 (London).—Colonel Sir Robert Arbuthnot, K.C.B., was the fourth son of John Arbuthnot, of Rockfleet Castle, Co. Mayo, and grandson of George Arbuthnot, brother of the celebrated Dr. John Arbuthnot, physician to Queen Anne, an eminent writer and friend of Pope, Swift, etc. Sir Robert entered the army as Cornet in 1797, and served in Ireland during the Rebellion. In 1805, he was at the capture of the Cape of Good Hope; and in the following year he was taken prisoner at Buenos Ayres, and marched more than a thousand miles into the country. On his return to Europe, he went with Lord Beresford to Portugal; was present at the battle of Corunna, and at the capture of Oporto in 1809; at the battle of Busaco in 1810; that of Albuera in 1811; at the storming of Ciudad Rodrigo and Badajos in 1812, and the capture of Salamanca in the same year. Compelled by ill-health to return to England, he did not rejoin his regiment till 1813; but he was present at the battles from that of Nivelle to that of Toulouse, inclusive, and afterwards at Waterloo.

1306 (Bedford).—(1) The coat of arms on the tea-caddy—*Argent a chevron gules between three square buckles tongues pendant palewise sable.* Crest: *A cock's head or between two wings expanded azure*—are those of the family of Moreton, and it will be noted that the initials below are "P.M." (2) The arms on the seal—*Argent a chevron gules between three Tudor roses*—have been borne by several families, that of Pearson being one of them.

1313 (Parkstone).—The coat of arms beneath the portrait is that of Major-General Sir William Ponsonby, K.C.B., impaling the arms of his wife, who was the fifth and youngest daughter of Charles Fitzroy, 1st Lord Southampton. This distinguished officer, who was killed in 1815 at Waterloo, was the second son of William Brabazon, 1st Baron Ponsonby (by Louisa Molesworth, his wife, daughter of Richard, 3rd Viscount Molesworth), and grandson of the Right Honourable John Ponsonby, Speaker to the House of Commons in Ireland. Sir William left an only son, William, who succeeded to the Barony of Ponsonby upon the death of his uncle, John, 1st Viscount and 2nd Baron Ponsonby, but dying without issue in 1861, the peerage passed to his cousin, William, 4th and last Baron.

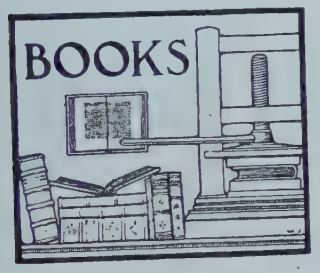
1317 (Bath).—The registers of the Countess of Huntingdon's Connection relating to Spa Fields' burial ground (attached to Northampton Chapel), Clerkenwell, and to Bearfield Cemetery, Bradford, are preserved at the General Registry Office, Somerset House. The former extend from 1778 to 1849, and the latter from 1793 to 1856.

1321 (London).—The Writs of Summons of Peers, Writs and Returns of Members of the House of Commons, Writs of Summons, Commissions of Array, and other documents relating to military service (including the Scutage and Marshals' Rolls), for the reigns of Edward I. and Edward II. have been transcribed from the various classes of records on which they are enrolled and published, together with a Chronological Abstract and Calendar thereof, in 4 vols. or parts, edited by Sir F. Palgrave.

1333 (Lichfield).—Colonel George Joscelyn was the eighth son of Sir Robert Joscelyn, 1st Baronet of Hyde Hall, Co. Hertford, so created 8th June, 1665, by Jane, his wife, daughter and co-heir of Robert Strange, of Somerford, Co. Wilts. For his services in the armies of William and Mary and Queen Anne, he was promoted to a regiment in 1706, and in 1713 he succeeded Colonel Francis Langston in his regiment of Horse, having been made a Brigadier General in 1710. He married Catherine, daughter and heiress of Sir Francis Withens, one of the Judges of the Court of King's Bench, and widow of Sir Thomas Twysden, Bart. He had three sons, all in the army. The eldest, Lieut-Colonel George Joscelyn, was wounded in the battle of Fontenoy in 1745, and was afterwards appointed Deputy Governor of Carlisle.



THE first sale of the New Year was held by Messrs. Hodgson on January 7th and two following days. Though the catalogue contained a large number of familiar books, for the most part of little interest, there were others which for one reason or another are worthy of more than a casual reference. Among the latter was Sir J. Rennell Rodd's *Rose Leaf and Apple Leaf*, printed by J. M. Stoddart & Co. at Philadelphia in 1882. This is a curious work, printed throughout in brown ink on thin parchment paper, interleaved with tissue, but its real importance is attributed to the fact that the introduction, headed "L'Envoi," was written by Oscar Wilde. It sold for £9 5s. (vellum, gilt top, as issued), and was well worth the price, for books by Oscar Wilde, or with which he was in any way associated, are now in very general request, and this particular one must be among the scarcest of them all. Long runs of *Palmer's Index to the Times* are always acceptable, as these books constitute a ready reference extending over many years to all the chief events of the period as well as to other occurrences which, though perhaps not very important in themselves, become so when information respecting them is required for any special reason. At this sale 132 consecutive volumes, dealing with the years 1874 to 1906 inclusive, realised £12 (cloth), while a complete set of the *Folk Lore Society's Publications*, 54 vols., in cloth, and 2 parts sewed, 1878-1907, went for £20 10s.



Another long series of books, which naturally fall into a somewhat similar category, is supplied by the collected works of Goethe, printed at Weimar during the years 1887-1906. This is the most complete edition it is possible to get, and the set of 97 volumes, which sold on this occasion for £11 (half morocco), constituted a very useful series. The only other work it is necessary to mention is Pierce Egan's *Anecdotes of the Turf, the Chase, the Ring, and the Stage*, printed for Knight and Lacey in 1827, 8vo, £5 12s 6d. (old calf). Though this is not a very expensive book, it is nevertheless of considerable importance, and there is something to be remembered concerning it, chiefly, perhaps, that it was originally published in parts (12), which are now very rarely met with. Whether bound or in parts it should have a coloured frontispiece and 12 coloured plates, the whole designed and etched by Theodore Lane. The frontispiece should always be looked for; not that it can very easily be missed, but for the simple reason that it has very often been extracted, and in that case its loss would certainly not be noticed by anyone who was not conversant with the book, or who had not been warned that at least fifty per cent. of the copies offered for sale are imperfect in this respect, though they may not appear to be so.

Messrs. Puttick and Simpson's sale of the 15th and 16th January was, all things considered, the best held during the month. The books came from a variety of sources, but chiefly from the library of Mr. Charles Douglas Halford, late of Prince's Gate, and realised the very respectable sum of £1,765, the price, it may be said, of a passable first folio. A perfect copy of the second folio, by the way, realised £100. It was bound in morocco extra, measured 13¼ in. in height, and had nothing the matter with it except one leaf repaired and the line, "To the Reader," in facsimile. This was undoubtedly cheap at the sum named, as also was the *Biblia Sacra*, printed by Adolf Rasch at Strasbourg in 1470, 4 vols., folio, which realised £13 (original oak boards). This ranks as one of the earliest printed editions of the Bible, and as one of the finest examples of early typography. It contained a number of well executed painted and illuminated miniatures, which had been added at some time or other. Young's *Night Thoughts*, 1797, very rarely has Blake's plates coloured. The Earl of Crewe's copy in that state sold in March, 1903, for £170, and from that sum to £52 may seem an abysmal fall. The fact is, however, that all the Blake

books belonging to the Earl realised very high prices. Still, £52 must be regarded as a very satisfactory sum for the buyer, as the copy sold on this occasion had the plates coloured by Blake himself. The probability is that Blake coloured a number of copies to order, but be that as it may, no more than two have so far appeared in the sale rooms.

Several other very important books were included in this excellent sale. Among them an interesting copy of the *Eikon Basiliké*, having a presentation inscription in French from King Charles II. to the Comte de la Garde. The edition to which this book belonged was specially printed and bound in black morocco, with the Royal monogram surmounted by a crown over a death's head as a memorial of the death of Charles the First. This copy, which was clean and in good condition, realised £58. Sir Thomas More's *Fruteful and Pleasant Worke, called Utopia*, printed at London in 1551, is another book which attracts much attention on the rare occasions when this particular edition appears for sale. This copy was a fine one, and had a woodcut printer's device on the leaf facing the title—a most unusual occurrence. The £50 paid for such a good copy of this—the first edition in English—was reasonable. The example from Mr. Van Antwerp's library realised £41 last year (morocco extra), and that was considered a low price at the time. The following prices may also be noticed: Alken's *Ideas, Accidental and Incidental to Hunting*, a fine complete set of 43 coloured plates with title, McLean (1826-30), £41 (morocco extra), the same artist's *One Day's Sport of Three Real Good Ones*, 6 large coloured plates, McLean, 1823, £9 10s. (half morocco); *Turner's Liber Studiorum*, 66 (should be 71) plates in sepia, many in first or second states, and all good early impressions, 1812-16, £60 (old calf); Ralfe's *Naval Chronology of Great Britain*, 3 vols., impl. 8vo, 1820, plates coloured, £16 10s. (half morocco); Chalmer's *Biographical Dictionary*, 32 vols., 1812-17, extra illustrated by the insertion of about 800 portraits, £33 (russia extra); Charles Lamb's *Tale of Rosamund Gray*, 1798, £26 (morocco extra); Westmacott's *The English Spy*, 2 vols., 1825-6, £41 (half morocco, uncut); Lyson's *Magna Britannia*, 6 vols., 1806-22, extended to 10 vols., imperial 4to, and extensively extra illustrated by the insertion of water-colour and other drawings, and coloured and other engravings, portraits, and views, £72 (morocco extra); Florio's *Essayes of Montaigne*, 1603, folio, £54 (original calf); and the *Lawrence Gallery* consisting of title and 50 portraits, most of them in proof state, Graves (1835-44), £50 (half morocco). Two works by Janscha, each of which realised £17, may also be mentioned. These were the *Collection des Vues de Vienne*, 30 coloured views, 1822, folio, and the *Collection des Vues du Rhin*, 37 plates (should be 50), 1797, also in folio. Both works were bound in half calf.

There is very little to notice in the miscellaneous sale held at Sotheby's on the 15th of January and following days. The copy of Swift's *Tale of a Tub*, 1704, which realised £5 (old calf) was peculiar, and should be made a note of, for it had the two separate title pages, and at the end the leaf of "Treatises writ by the same Author," which is nearly always missing. *The Sporting Magazine* and *New Sporting Magazine*, vols. 19 to 49 and vols. 54 to 79, together 57 vols., 1839-69, realised £47 (half morocco), and Pierre Germain's *Eléments l'Orfévrerie*, the first issue of the original edition, with 100 plates representing the finest patterns of Parisian silver plate of the Louis XV. period, 1748, 4to, £19 (morocco extra). The first issue has the autograph signature of Germain on each of the title pages, for there are two of these signatures, one to each of the parts in which the work was issued. Pyne's *Royal Residences*, 3 vols., 1819, royal 4to, sold for £15 (half morocco); a complete set of the *Ulster Journal of Archæology*, 9 vols., 1853-62, for £5 10s. (cloth); Chauncy's *Historical Antiquities of Hertfordshire*, 1700, folio, for £7 10s. (morocco extra); *Dickens's Works*, the Edition de Luxe, in 30 vols., for £17 (half calf, uncut); and a number of volumes of the ill-fated *Badminton Library*, all on large paper, for small sums. Thus, 21 vols. realised £6 5s., 19 vols. £5 10s., 14 vols. £3 12s. 6d., and 11 vols. £2 1s. The work on "hunting" was not included in any of these collections. That stands at about £7 when on large paper, as against about £30 ten years ago.

On January 23rd a copy of Chamberlaine's *Imitations of Original Drawings by Hans Holbein* came up for sale at Hodgson's, and realised £30. This book belonged to the best issue of the original edition of 1792-1800, atlas folio, and was bound in old crimson morocco. As there are several issues of the first edition, it may, perhaps, be as well to distinguish between them. The portraits consist of Holbein and his wife, 12 anonymous portraits, 68 portraits according to list, and two miniatures of the young Dukes, children of the Duke of Suffolk (both on one plate), making in all 82 plates, the first issue of which is printed on tinted (Holland) paper, mostly the size of the page. The second issue has plates of smaller size mounted on drawing paper, and the third has the plates on a kind of white stained paper the size of the page. It must be remembered that eight additional portraits of the Court of Francis II. of France, which remained unpublished till acquired by Bohn, are sometimes added, bringing the total number of plates to 90, containing 91 portraits. The first and best issue is consequently that which has the portraits on tinted paper. The later edition of 1812 is much smaller in size (large 4to), and of comparatively little account.

Other important books sold on the 23rd included a copy of the original edition of Meyer's *Illustrations of British Birds and Their Eggs*, 4 vols., folio (1835-41), containing 319 coloured plates (inclusive of five plates not mentioned in the list of contents), £17 5s. (half morocco); a fine copy of Pyne's *Royal Residences*, 3 vols., imperial 4to, 1819, £18 15s. (half morocco); Smith's *Catalogue Raisonné*, 9 vols., imperial 8vo, 1829-42, £20 (cloth), and several expensive works on natural history in addition to the one by Meyer above-named. These consisted of 72 vols. bound in 30 (half morocco) of *Curtis's Botanical Magazine*, 1787 to 1846, 8vo, £30; *Edwards's Botanical Register or Ornamental Flower Garden*, from the commencement in 1815 to 1847, together 34 vols., 8vo, £28 (calf); and the *Annals of*

Natural History, edited by Jardine, Hooker, and others. This comprised the first four series complete, and the fifth series as far as vol. 9, making in all 89 vols., in half calf uniform. The amount realised was £40. It is worthy of note that although *Edwards's Botanical Register* is usually considered complete in 33 vols., this set had the scarce Appendix known as "A Sketch of the Vegetation of the Swan River Colony." This sale which, by the way, was a good one, practically exhausts the list for January, though Messrs. Hodgson held another, which it will be more convenient to deal with on the next occasion. On the whole the first month of the year 1908 was unusually quiet so far as auction sales of books are concerned. Not for many years past has there been so little to chronicle.

THE first of the January sales of pictures—that of Mr. Thomas McLean, of No. 7, Haymarket—held on the 18th, is in a sense one of somewhat historic interest. The name of McLean has been intimately associated with the fine art trade for over a century, both as dealers and as print publishers. The fame of this firm, whose history would make a most interesting and entertaining chapter in the annals of modern art, was largely built up in the earlier years of the last century by the publication of coloured prints of sporting and out-of-door subjects, after the leading artists of the day. These prints, published at what would now be regarded as very small prices, are now very popular with collectors, and sell at figures which make the original ones look very small indeed. If, in his well-earned retirement, Mr. McLean could be induced to commit to paper some of his recollections of "the trade," they would find a large circle of readers. The goodwill of the business has passed into the hands of Mr. Cremetti, who will continue to carry it on under the old title.



Mr. McLean's stock was, as invariably happens in such cases, of a very miscellaneous assortment of pictures and drawings. The 161 lots produced a total of £4,464 12s., the best of the pictures including:—W. Collins, *The Haunt of the Sea-Fowl*, on panel, 18 in. by 25 in., 62 gns.; J. Constable, *Helmingham Dell, Suffolk*, 28 in. by 36½ in., 150 gns.; C. Fielding, *Kilchurn Castle*, 11½ in. by 17½ in., 1826, 52 gns.; L. B. Hurt, *A Passing Shower: Glen Coe*, 50 in. by 40 in., 1902, 82 gns.; B. W. Leader, *The Pass of Llanberis, North Wales*, 23 in. by 35 in., 68 gns.; J. Macwhirter, *Scotch Firs, Rothiemurchus*, 60 in. by 42 in., 68 gns.; W. Q. Orchardson, *A Reverie*, 29 in. by 38 in., 1872, 80 gns.; W. Watson, *Morning in the Glen, Glen Lean, Argyllshire*, 31½ in. by 48 in., 1907, 94 gns.; F. Billet, *Avant la Pêche*, 43 in. by 66 in., 110 gns.; two by J. B. C. Corot, *On the Banks of the Seine*, 12½ in. by 18 in., 70 gns.; and *Through the Wood: Evening*, a woody landscape with figures and cow, 14½ in. by 17½ in., 250 gns.—this realised 560 gns. at the Hamilton Bruce sale in 1903, Mr. Bruce having, it is said, given £240 for it originally; J. Israels, *Meditation*, on panel, 12 in. by 8½ in., 82 gns.; Sir T. Lawrence, *Portrait of Lady Hill*, in black cloak trimmed with fur, a string of pearls round her neck, on panel, 32 in. by 23 in., 115 gns.; Sir J. Reynolds, *Portrait of Lady Ann Campbell, Countess of Strafford*, in white dress and blue cloak lined with ermine, 29 in. by 24 in., 355 gns.—this portrait was painted in 1758-9, and was paid for in 1769, the price being, according to Graves & Cronin's "Reynolds," 15 gns.; it was engraved by McArdell in 1762, and afterwards by T. Johnson and S. W. Reynolds, and the picture passed out of the family—unless there is another version of it—in April, 1796, when it was sold at auction for 3½ gns. Two other of the McLean pictures may be mentioned: Bruges School, *The Madonna*, in green dress with the Infant Saviour, landscape and curtain background, on panel, 15½ in. by 11 in., 160 gns., and Cuyp, *A River Scene*, with a village, ferry boat, and figures, 39 in. by 51½ in., 180 gns.

A number of properties made up the sale of Jan. 25th, the collection of the late Mr. H. C. Brunning, of The Norfolk Hotel, Brighton, including a drawing by C. Fielding, *The Fairy Lake*, 39½ in. by 29½ in., 175 gns.; a number by W. Langley and Sutton Palmer, a picture by B. W. Leader, *A Bubbling Brook in the Mawddach Woods, North Wales*, 37½ in. by 60 in., 1880, 215 gns., and one by J. Stark, *A Woody Lane*, with a cottage and peasant woman, on panel, 11 in. by 9 in., 70 gns. A pair of enamels by H. Bone, R.A., after Zucchero, of Queen Elizabeth and Lord Burleigh, 8 in. by 6½ in., sold for 105 gns. The late Mrs. Wattenbach's property included a drawing by Carl Haag, *The Swooping Terror of the Desert*, 26 in. by 52 in., 1873, exhibited at the Guildhall, 1896, 160 gns. The unnamed properties included: Erskine Nicol, *Waitin' for the Praties*, 14 in. by 20 in., 120 gns.; J. Stark, *Woody Road Scene*, with horseman, peasant, and sheep, on panel, 15½ in. by 20½ in., 1839, 120 gns.; and H. Henner, *A Nymph*, on panel, 8¼ in. by 10½ in., 72 gns. The sale of the following Monday (27th) included the pictures of the late Mr. E. J. Stanley and other properties; but mention need only be made of two lots: L. di Credi, *Madonna and Child with two Angels* in a landscape, on panel, 33½ in. circle, 105 gns.; and a pastel drawing by D. Gardner, *Portraits of three young ladies as the witches in "Macbeth,"* 38 in. by 32 in., 75 gns.

Miscellaneous Sales

JANUARY proved to be an unusually uneventful month at Christie's, the sales being confined to the last two weeks in the month. Their first sale after the Christmas vacation, which took place on the 17th, consisted of a collection of porcelain and art objects from various sources, most of the items being of minor importance. In the first part of the sale, which consisted

chiefly of porcelain, only one lot approached £50, this being a pair of Worcester cups and saucers painted with flowers on the familiar dark blue scale-pattern ground, which made £47 5s. Later, when the furniture was reached, an interesting old red English lacquer cabinet made £120 15s., the highest price in the sale.

On the 23rd the old English silver plate of the Albion Inn attracted some attention; but it was chiefly notable for its weight, there being a service weighing nearly 1,300 ounces, and no fewer than thirty pairs of sauce boats, each pair about 30 ounces in weight. The service, which was of the King's pattern, made 2s. 3d. an ounce, while the sauce boats made sums varying from 7s. 6d. to 9s. 3d. an ounce. A few lots from other sources were also sold, a pretty little Charles II. mug engraved in the Chinese taste, 4 ozs. 7 dwts., making 170s. an ounce, and a Charles I. plain tankard, 1629, 17 oz. 16 dwts., went for 750s. an ounce.

The sale of Mr. Percy Fitzgerald's extensive collection of Staffordshire ware formed during the past forty years, much of which has been exhibited at the Victoria and Albert Museum, and also at Dublin in 1865, attracted many visitors to Christie's rooms on the 24th, opinion being divided as to the result of the sale. From the prices obtained there is not much indication of a boom in the dainty little figures and groups made by Whieldon, Wood, and others, and rumour had it that many realised smaller sums than Mr. Fitzgerald paid for them. The chief lot was a statuette of Franklin and a small figure of the same, which together made £31 10s.; other prices varying between £2 2s. and £22 1s.

Some good prices were obtained at the sale of the late Mr. E. J. Stanley's collection of china and furniture which took place on the 31st, the afternoon's total amounting to £4,132. The *clou* of the sale was a Boulle upright secretaire, inlaid with brass and white metal, and further enriched with figures and flowers in engraved mother-o'-pearl, 57 in. high and 42 in. wide, which sold for £483. Of the china sold there must be noted a set of three Kien Lung famille-rose vases and covers and a pair of beakers which made £294, and an Angoulême dessert service and a Paris porcelain dessert service by Feuillet, for which £115 10s. and £105 was given respectively.

The same collector's silver plate occupied Christie's rooms on the 29th and 30th, some excellent prices being obtained. A small William III. octagonal salt-cellar by David Willaume, 1698, 2 oz. 7 dwts., made 330s. an ounce; a Queen Anne large Irish ladle, 9 oz. 14 dwts., reached 105s. an ounce; and 260s. an ounce was obtained for an Elizabethan plain chalice and paten, 1575, 10 oz. 2 dwts.

The Chesapeake Flag

THE event of the sale room during January was the sale of the famous Chesapeake flag, captured by the British frigate "Shannon," from the American frigate "Chesapeake" in 1813, which has figured for many years in the late Mr. T. G. Middlebrook's collection. The sale took place at Messrs. Debenham Storr's rooms on the 29th, the unique relic being obtained on behalf of an American client by a London dealer for £850. At the same sale the famous bugle upon which Trumpet-Major Joy blew the historic charge at Balaclava, was also sold, going to the same purchaser for £300. This was nearly £500 less than the price paid for it by Mr. Middlebrook in 1898. This, too, is destined to cross the Atlantic at an early date.

Coins and Medals

THE most notable collection of coins and medals dispersed during January was that which occupied Messrs. Glendining & Co.'s rooms in Argyll Street for the last three days of the month. It consisted of the valuable collection of English coins formed by Mr. James Wilcox, some rare medals the property of an officer, and many other items from various sources, the catalogue extending to over 650 lots.

In the early part of the sale an extensive series of early pennies was offered, many realising excellent prices. One of Eadgar, from the Sharp and Moon cabinets, made £4 10s., one of Aethelred, number twenty-one in the British Museum catalogue, went for £4, and a penny of Eadweard the Martyr realised £4 5s. Other notable coins sold on the first day include a Henry VIII. sovereign of the second coinage, £7 5s.; a testoon of the third coinage of the same reign, £5 5s.; a fine sovereign of Mary, £9; and a Charles I. Three Pound piece, 1643, £7 7s. 6d. On the second day must be noted a Charles I. crown and half-crown, each of which made £6, a One Pound piece of the same reign, £7 10s., and an Anne five guineas, struck before the Union, £10.

The last day's items consisted of military and other medals, the chief of which was a naval medal with three bars—Copenhagen, 1801, Boat Service, 27th July, 1809, and Briseis, 14th October, 1810—awarded to a lieutenant, which made £24 3s. This medal is of the highest rarity, only two medals being issued with the Briseis bar, and ten for the Boat Service action. A Sardinian medal for the Crimea presented to a Brevet-Major of the Royal Marines made £8 10s., £10 was realised for a Kelat-i-Ghilzie 1842 medal, and a regimental silver medal of the Limerick militia was sold for £6 10s.

An interesting lot consisted of Earl St. Vincent's silver medal for the Mutiny at the Nore, for which £5 10s. was given.



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